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COLORADO ART GUIDE K-12.

BY- LATTING, LUCILE H. AND OTHERS

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THIS DOCUMENT IS A GUIDE FOR TEACHING ART IN KINDERGARTEN THROUGH 12TH GRADE. IT PRESENTS BACKGROUND INFORMATION IN THE AREAS OF THE PHILOSOPHY OF ART, UNDERSTANDING WORLD CULTURES AS RELATED TO ART, AND ART AND THE COMMUNITY. THE ROLES OF ART COORDINATOR, CLASSROOM TEACHER, PRINCIPAL, AND PARENT ARE DISCUSSED. THE ELEMENTS AND PRINCIPLES IN ART, ART FACILITIES, AND ART PROGRAMS ARE PRESENTED IN DETAIL. (JH)

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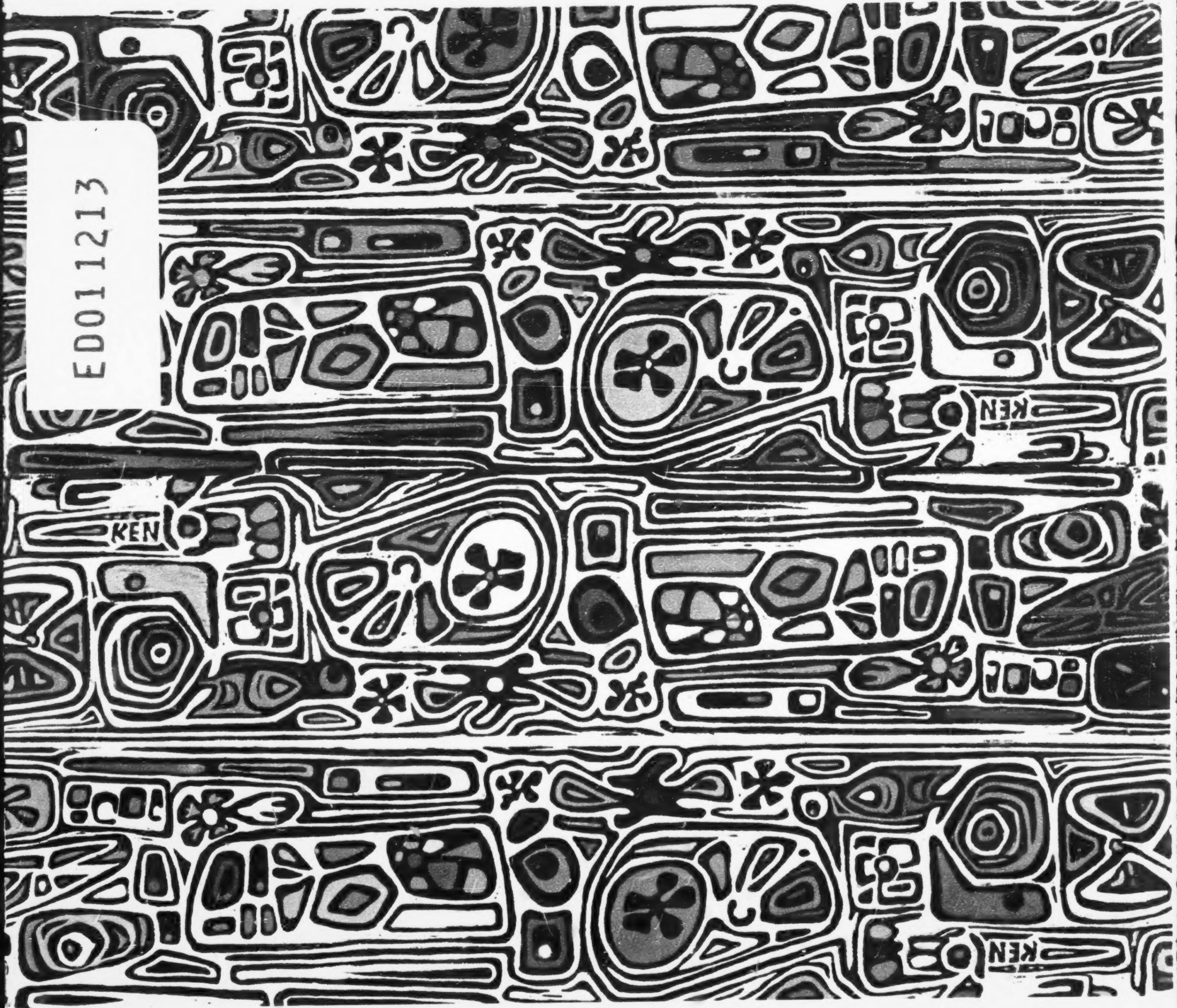

Colorado Art Guide K-12

Colorado State Department of Education
Byron W. Hansford, *Commissioner*
Denver - 1964

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Colorado Art Guide K-12

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FOREWORD

The *Colorado Art Guide K-12* has been prepared for publication by the State Art Education Association and the State Department of Education. It represents the thinking of approximately 100 art teachers, classroom teachers, supervisors, college personnel, administrators and lay members who served on the various committees and gave of their time freely. Thanks are extended to the administrators of the colleges, universities and public school systems who made it possible for these people to participate.

The chief purpose of the guide is to offer ideas and ways of realizing a more effective art program in the schools. It is a professional tool from which all teachers and administrators can secure help in improving art instruction and it seeks to offer direction for continuous growth. Specific activities and detailed procedures will need to be worked out locally, consistent with community values.

Art experiences are essential to the fullest development of youth at all levels of growth, because they promote the self-realization of the whole individual by integrating his imaginative, creative, intellectual and manual capacities.

Art affects everyone in his daily living. Community improvement has its basis in the foundations of art as well as social environment, and the way we use art in our personal lives has an effect on the sensitivity of the child. Because we need to develop more creative responsive personalities, art education has an important function in the school program.

Byron W. Hansford
Commissioner of Education

ACKNOWLEDGMENTS

The State Department of Education is particularly indebted to the State Art Education Association members who contributed their ideas, efforts, resources, and research to this publication. This cooperative effort of the various committees with the State Department of Education has resulted in this guide, designed to stimulate a developmental program of art in the public schools of Colorado.

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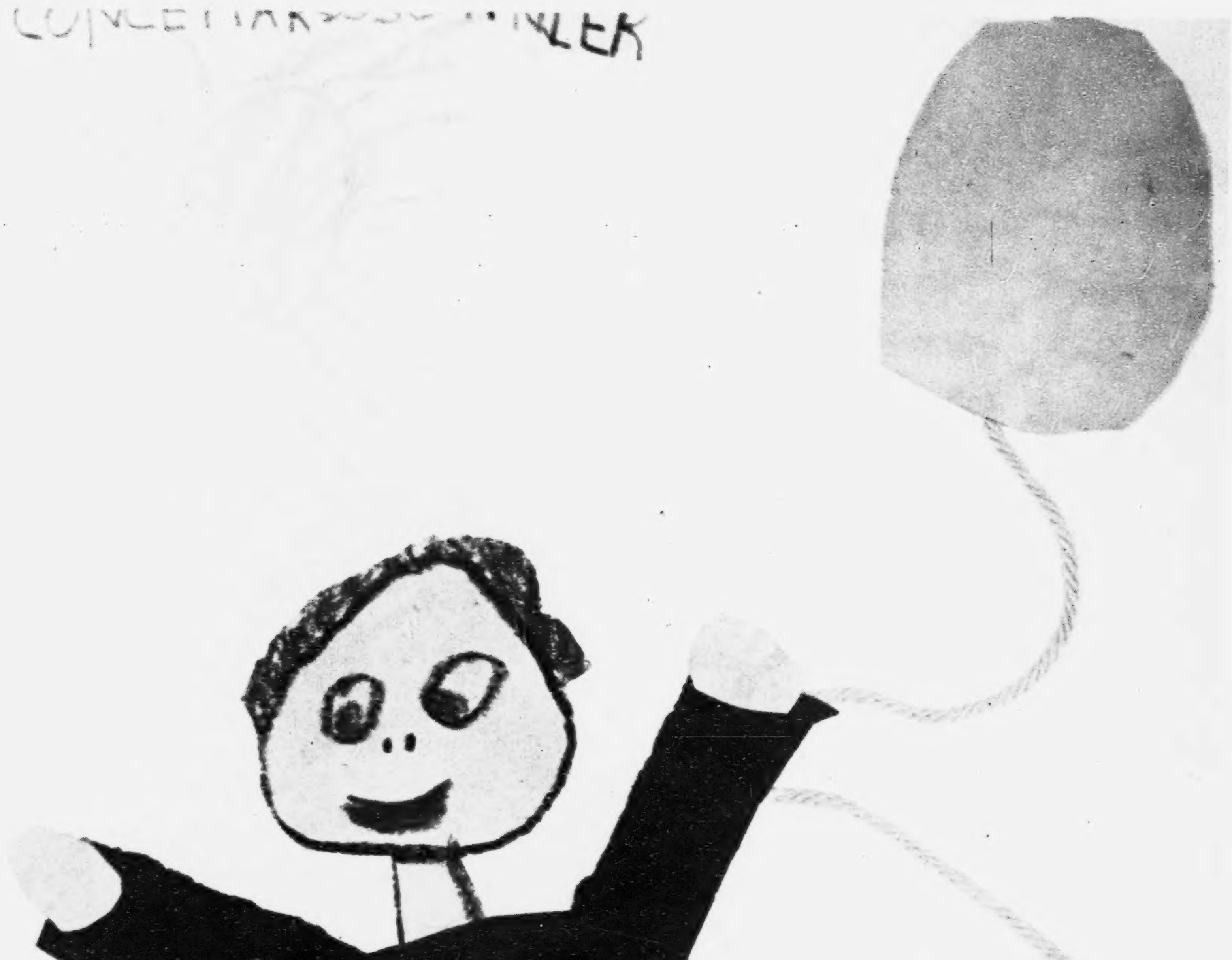
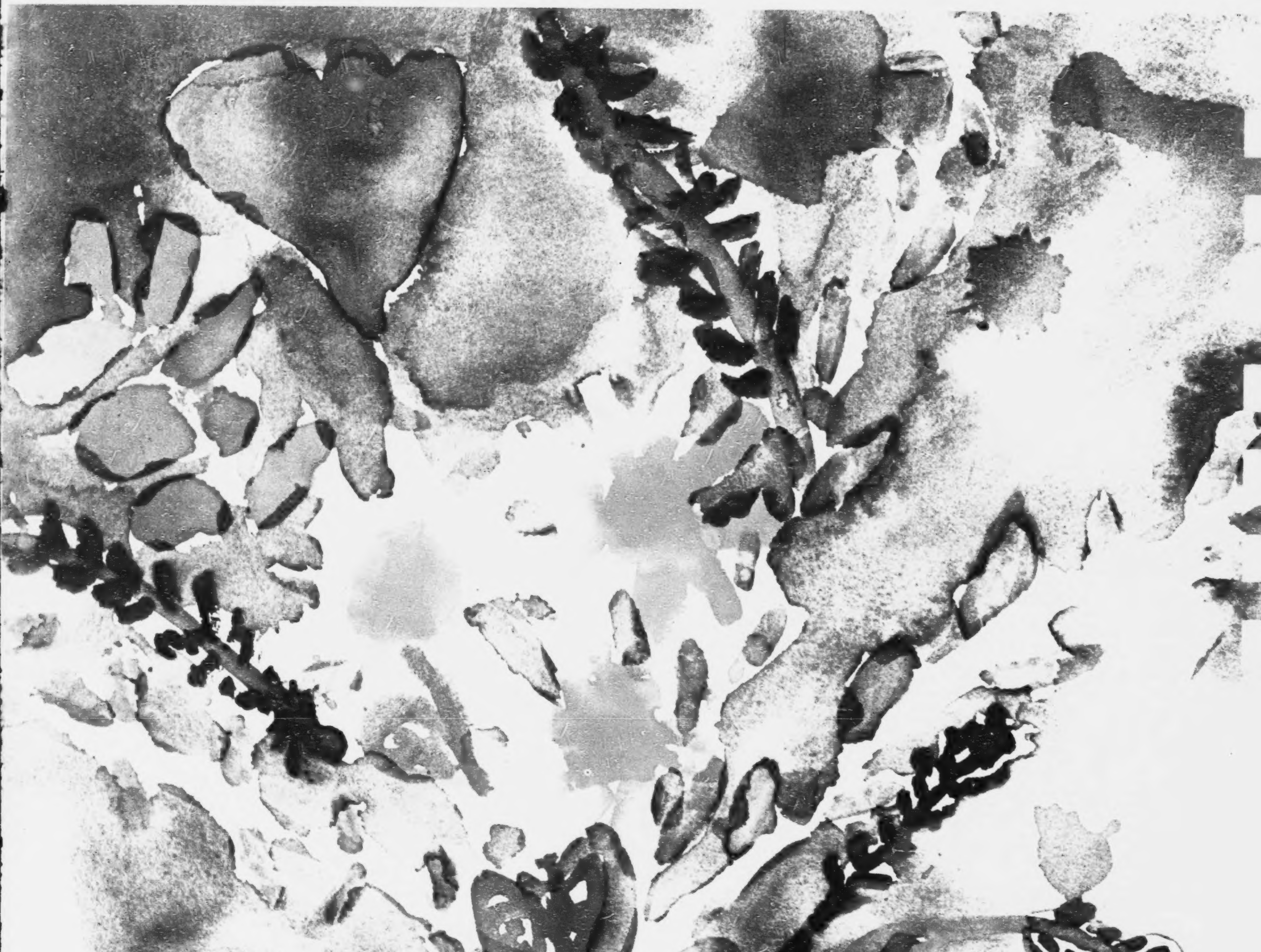
If you seek the kernel, then you must break the shell. And, likewise, if you would know the reality of nature, you must destroy the appearance, and the farther you go beyond the appearance, the nearer you will be to the essence.

Meister Eckhart (1260-1327)



MY BALLOON



Philosophy

The Meaning of Art

Art is a product of creative human effort. It involves a process of coordinate seeing, feeling, thinking, and acting; of imagination and perception. In creating works of art, one learns the thrill of discovery and the inner satisfaction of outward expression.

Art education is a process of learning through study and action. It gives experience in creating and exercising aspects of the human potential of imagination, intuition, and sensitivity to the essence of order. It is an individual as well as a social activity because through art, ideas may be directly communicated, shared or exchanged.

Art education is a dynamic force in the curriculum, if it is given its fair share of time, financial support, and a qualified staff. Moreover, those who work with art in the schools should be firm in their convictions of the immediate and enduring value of art experience for their pupils.

Creativity, Appreciation, and Present Needs

The nature of creativity is being studied intensively in educational and psychological research at the present time. Results have indicated that the child's creative quotient is often not the same as his intelligence quotient. At the present time, all facets of society appear to be seeking creativeness in leaders and employees.

By comparison with European countries, for example, the United States has seemed deficient in its recognition of the arts. Our social values in the United States have seemed largely to reject the fine artist and his work while, we appear to have accepted the aesthetically mediocre—witness "suburbia," "consumer goods," "television fare," and tolerance of ugliness in our towns and cities. There are hopeful signs, however.

There is growing interest in the local cultures of the fifty states and in the diverse national and ethnic cultures that come together in this country.

Projects such as the Lincoln Center for the Performing Arts in New York, the National Cultural Center in Washington, D. C., as well as efforts in smaller communities are evidence of a growing public interest in the arts.

Children's creative abilities must be discovered and encouraged as never before. Individual command and use of the visual and tactile senses, and the sense of aesthetic order and expressive form should be encouraged. The need is to be educated toward further awareness, and adult appreciation of and participation in the larger cultural and professional opportunities now developing.

Aesthetic Sensibilities

Aesthetic sensibility developed through art education is not limited to the arts, but it extends awareness of aesthetic values in the world around us.
Art can contribute greatly to fine living, and social strata is no determinant.

Developing Sensivity in the Learner

Developing sensitivity in the learner requires a teacher who can evaluate each pupil in terms of his effort, ability to think, and attitude toward the creative process. For art is the discipline of communication through many facets.
Art expression becomes then, for the child, a tangible product of his own action which has given form to his own increasingly sensitive human awareness.

The learning environment and the materials being used must be appropriate to the level of the learner if growth in children that is meaningful is to be achieved.

Art as a Basic Requirement

Successful art education aids in the development of all other areas of learning where discovery and creativity are sought. It is a fact that the intuitive response to meaning and quality is the desired goal at the highest levels of achievement in any field. This capacity is nurtured when children are given both free and disciplined experiences in dealing with art elements. The interaction of abstract and expressive manipulations such as delicacy, exuberance, fantasy, precise order, or even violence, release the child's personal expression and comprehension.

If we are to foster creativity in all pupils, the junior and senior high schools should also place strong emphasis upon art experiences as a continuing and vital part of the total development of the school child.

All teachers who work with art in the classroom should recognize that although visual and verbal expressions are different, they are important self-disciplines. It is important that the teacher be aware of the value of creativeness which involves a coordination of seeing, feeling, thinking and acting and its part in the total learning process.

Art teaching should receive greater priority in the curriculum, because it is a major factor in creative development. Realizing that creativity and sensitivity are essential but often missing ingredients in all types of mankind's pursuits, it should also be recognized that art is one area in the curriculum where such growth is recognized, valued, emphasized, stimulated, and purposely practiced.

Understanding World Cultures

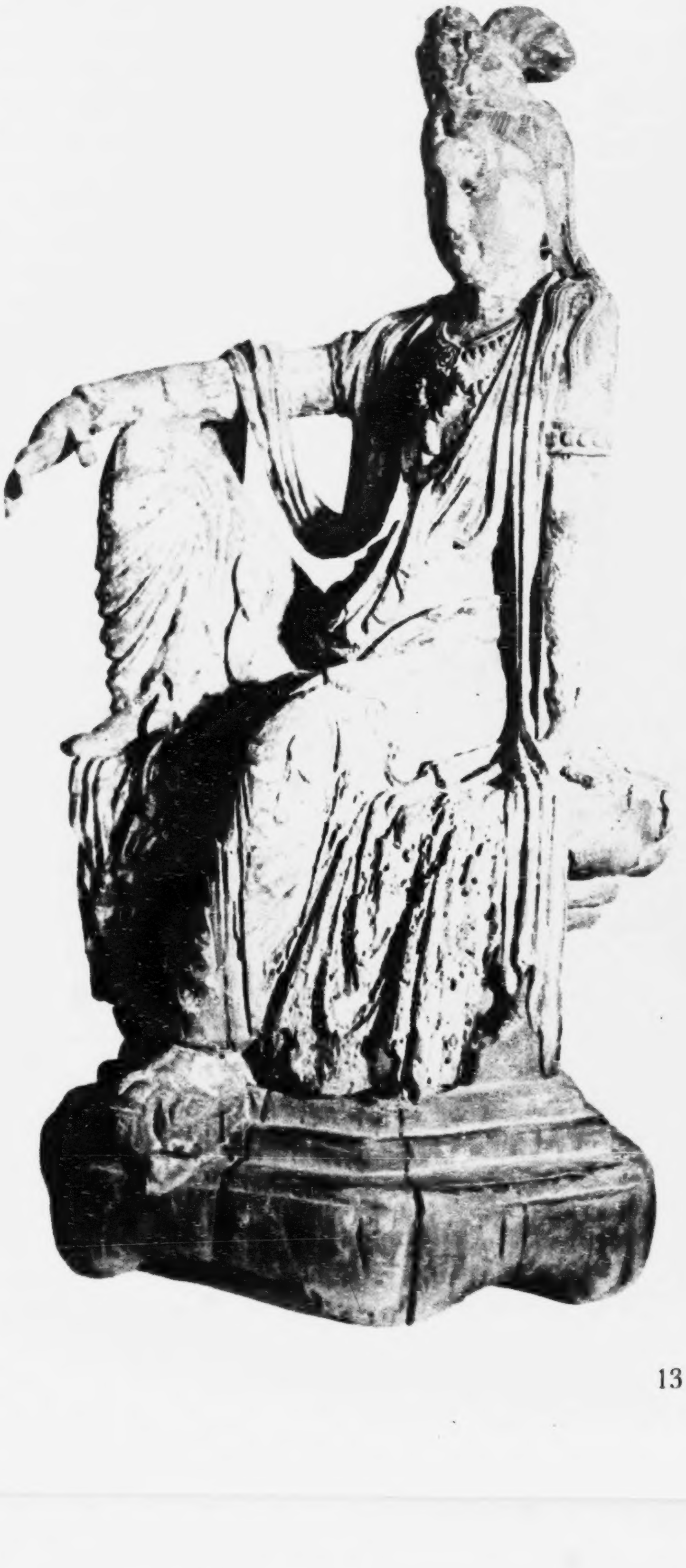
> No man is an Iland, intire of it selfe;
> every man is a peece of the Continent, a part of the Maine;
> if a Clod bee washed away by the Sea, Europe is the lesse,
> as well as if a Promontorie were, as wel as if a Mannor of thy
> friends or of thine owne were; any man's death diminishes me,
> because I am involved in Mankinde; and therefore never send to know
> for whom the bell tolls; It tolls for thee.
>
> —*John Donne*

For the past twenty-five years the emphasis on teaching art in the public schools has been one of art experience as creative expression. The philosophy has been prevalent that the child learns about art through doing art. This is a good beginning for the young child but such a philosophy needs expansion. As a child progresses so should his skills and understandings. Certainly all children are not interested in becoming artists. The percentage is low indeed, but all children can learn about the meaning of art as well as music, history, or literature. Less than five per cent will ever become part of the art world but we are equally concerned about the other ninety-five per cent.

The history of the world is written in the arts. From primitive time until the present, man has used art to clarify his ideas, express his feelings and emotions, relate himself to his environment, and enhance his life. Some civilizations are known to us today only through the record left in art forms which were produced. It is possible to know societies as well as people through art and the more students know of other peoples, the more they will grow themselves as individuals.

Since the world has become smaller through the jet age it is increasingly important to know about people throughout the world. It is not enough to know about a country through words—visual ideas must also be used. The history of all countries is expressed in architecture, painting, sculpture, and crafts as well as in literature, philosophy, and politics.

Many people are intolerant of a nation because they are ignorant of the people and their customs. Or they may understand the politics but fail to know the why of the political ideas which in reality were occasioned by the customs. Understanding the culture of a people is important but it has not played a strong enough part in American teaching. Many of the world's problems arise through an educational lack of understanding by many world leaders of the culture of people outside their own countries. Few Americans know much about the Orient or even South America because teaching has been geared, largely, to European thinking, philosophy, religion, and culture.

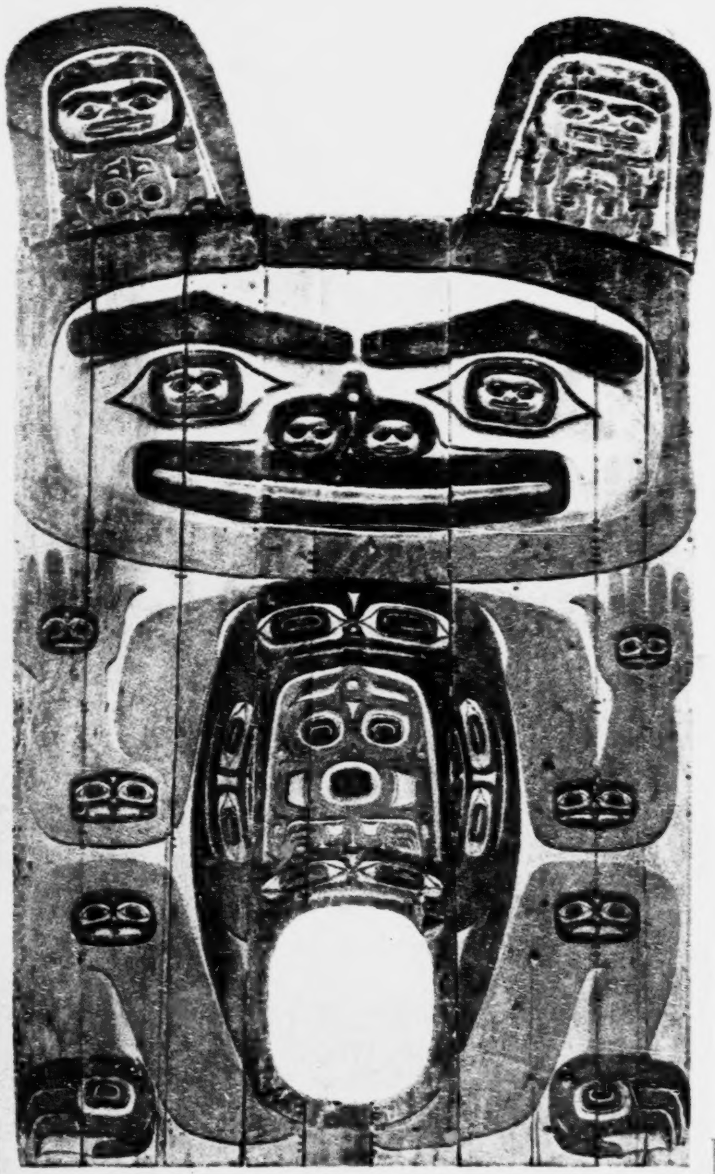


Art should be a background for all teaching since it is a key to understanding the world. When history, geography and other social sciences and languages are taught with visual images relating to ideas, children will learn with greater comprehension. Many educators, ignorant of art values as representing a culture, shy away from art experiences because they cannot relate painting or the modeling of clay to anything useful.

To teach history effectively, the teacher needs training in art history rather than in art appreciation. No teacher can talk interestingly about the Renaissance, Rome, Greece, or Egypt or his own contemporary world without showing art images. By means of museum visits, guided tours, seminars, films, and slides showing cities, architecture, homes, paintings, and sculpture, history becomes more meaningful. A student should have a sound knowledge and an intelligent approach to his own cultural heritage as well as to world cultures.

Art history is desirable for all students and those stimulated can then go into a further study of art. All of this implies not a year of art at kindergarten level and the senior year of high school, but rather demands continuity throughout all school years.

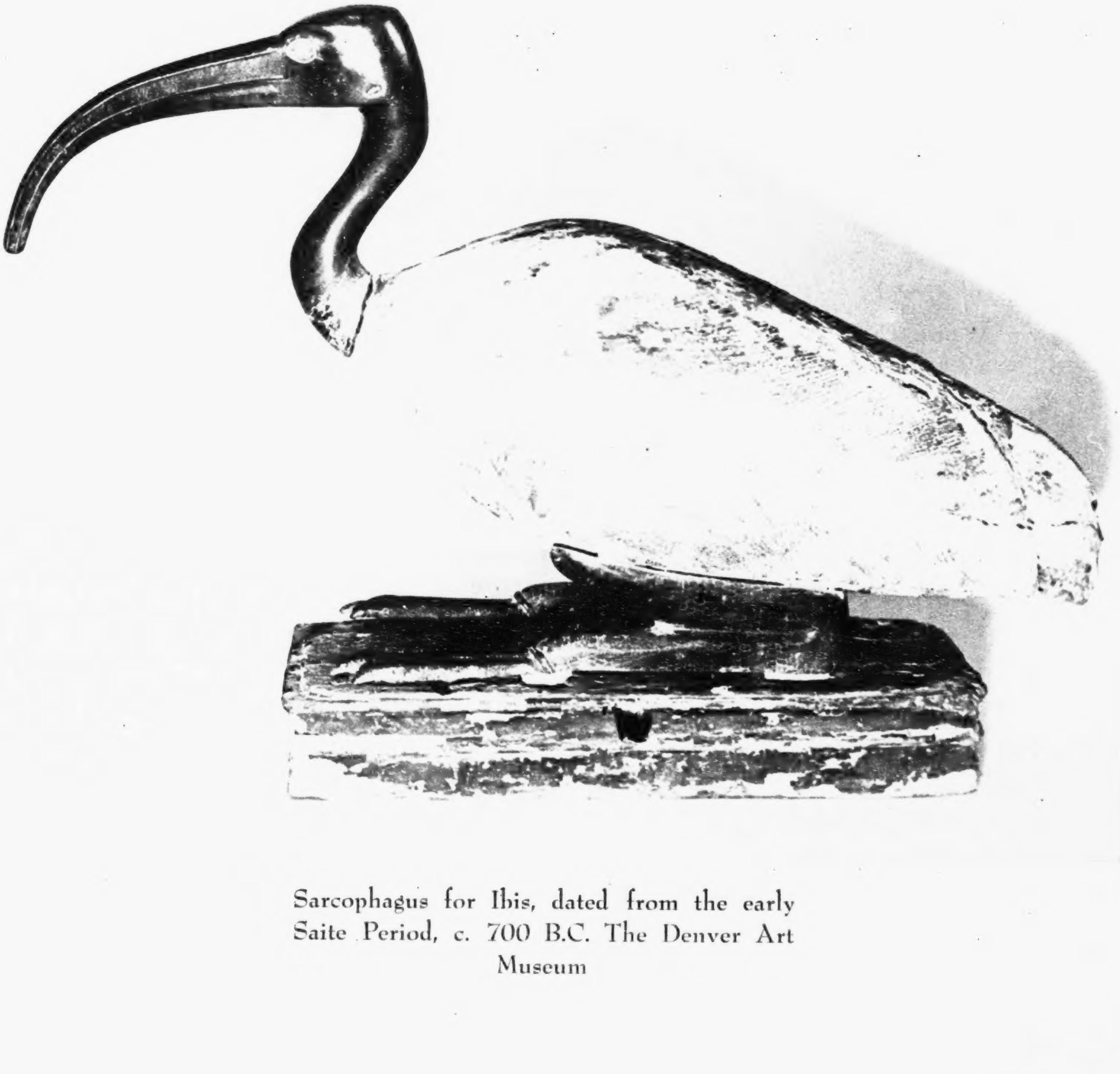
For all children, understanding of cultures will come through interpretation and the relation to previous experiences. The child who may become thrilled over seeing exciting buildings, paintings, or sculpture may want to become an artist, but the child who has never seen any of these can never hope to have respect for art through his own efforts. Art is not something separate from our lives but an important part of living.



Much education today—and art teaching is no exception—is being used as an emotional outlet instead of a sound discipline. Art appreciation is not something separate from other educational procedures but one of gradual integration. In addition to art as experience and expression, there must be the added emphasis of an understanding of the world through art. This means that both the teacher and pupil will have to learn more, but this is as it should be if we are to grow as a society.

It is recommended that each school have in its library a standard selection of world culture slides and illustrated books which will be added to periodically. Other teachers of the social sciences, languages, and related areas should also be qualified to bring before the students a meaningful interpretation of these visual arts.

Whenever possible students should be acquainted with museums and become familiar with original material from the cultures of the world. In addition to benefiting from an experience with tangible aspects of all cultures, museums frequently offer guided tours and classes in cultural history and appreciation which are important supplements and often a part of the school's curriculum.



Sarcophagus for Ibis, dated from the early Saite Period, c. 700 B.C. The Denver Art Museum

Interior of Student Center
Colorado State University, Fort Collins

Art and the Community

The art training offered our students now in the schools will influence their aesthetic choices for continuous living. The art program will help determine the selections they make in their dress, their homes, their civic buildings, the cities in which they live, and their entire world.

Children's art should be seen:

- —In the classrooms, halls, principal's office, teachers' lounge, lunchroom.
- —In public buildings, museums, library, community center.
- —In store windows.
- —At outdoor exhibits.
- —In homes.

The community engages in art activities through:

- —Adult art education workshops, lectures, films, demonstrations.
- —TV art programs.
- —Classes where children and parents work together.
- —Art publications.
- —Community art groups.

The community provides resources through:
- —Summer and after-school programs.
- —Persons with special art abilities.
- —Museums, schools, parks.
- —Colleges and universities.

Creative behavior comes when:
- —The community reveals clearly the child's real world, when art experiences spring from a background of the child's daily living.
- —Art education has achieved a school-community understanding—rules and techniques are minimized—a child's adjusting, reaching, and adapting become artistic statements.
- —The child discovers his own world of reality; reaching, groping at times, he encounters a succession of wonders in which he finds both himself and the nature of his environment; emotions, aspirations, and anxieties play on actualities and art is born.
- —Art education has achieved a school-community understanding—the art experience is addressed to the total child—to his prior experience, to his emotional tonality, to everything that makes him the unique individual that he is.
- —Education is a shared responsibility—it involves school, parents, students, and the community—cultural ebb and flow make living and education synonomous.

DEPT
COMPANY N1

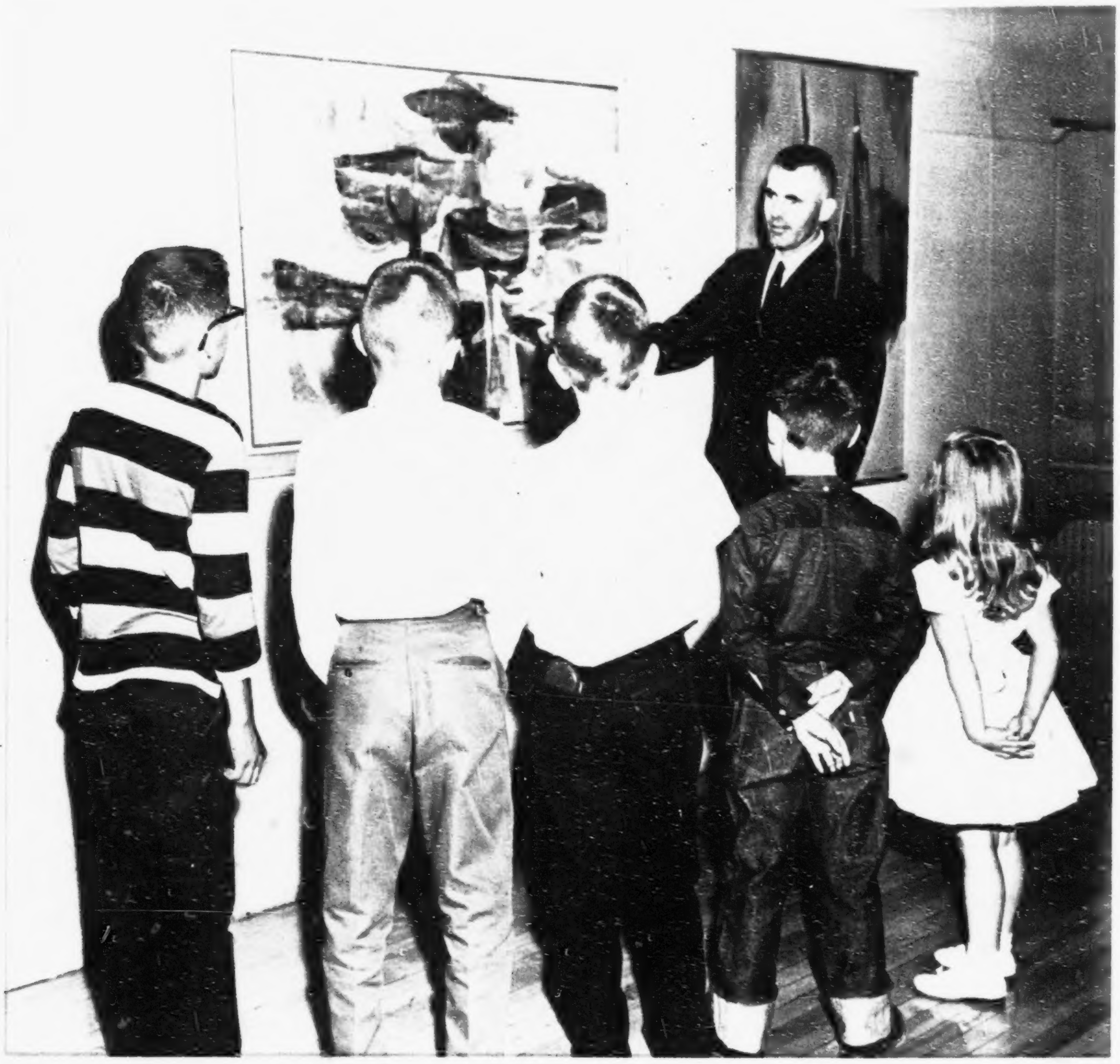
Roles in Art Education

Role of the Art Coordinator In the Elementary Grades

1. To inform the administration of the activities and progress of the art program.
2. To promote and help build a functional and varied art program.
3. To conduct in-service art workshops for the classroom teacher.
4. To inform parents and laymen about child art and the goals of the program.
5. To take an active part in professional art meetings and research projects.
6. To be alert and well informed as to current trends, new literature, research, and materials.
7. To supervise ordering, storing, and distribution of art supplies.
8. To organize and assist with art exhibits and art programs for the community
9. To be available to assist the classroom teacher with his art activities.
10. To help the teacher to evaluate the art work of children.

Role of the Elementary Classroom Teacher

1. To stimulate and encourage the child in his creative expression.
2. To help the child develop an awareness of beauty in nature and everyday living.
3. To encourage individual growth and development through self-evaluation.
4. To develop a pride in work well done.
5. To provide varied art experience for the child.
6. To permit the use of a wide variety of media.
7. To demonstrate the correct and most efficient way of using tools and equipment.
8. To guide the child to be tolerant of the work of others in the classroom.
9. To guide the child in appreciation of historical and contemporary art.

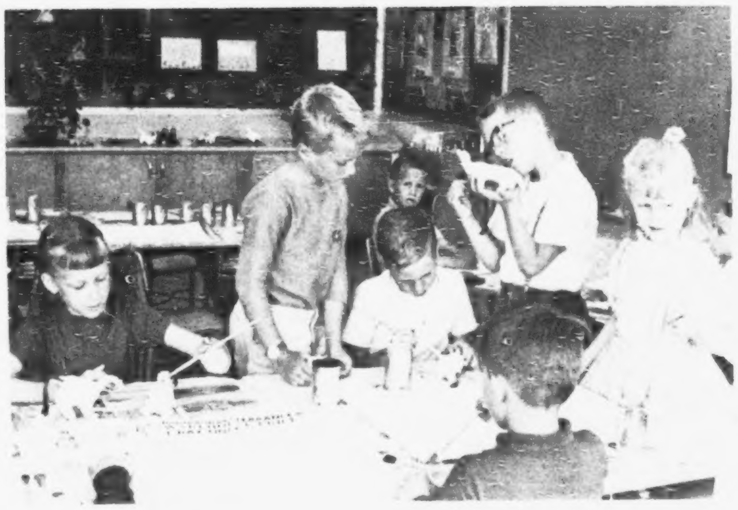


Role of the Principal
In the Secondary School

1. To be aware of the art in his building and show his appreciation of it by mentioning it to the art teacher.
2. To consult with the art coordinator in selecting competent, well-trained, creative teachers for his school.
3. To acquaint himself with the art education program in his school and the national trend in art education.
4. To provide an adequate budget for art supplies.
5. To recommend travel funds for the art teacher, thus enabling him to attend state and regional art meetings.
6. To assist in procuring art resource people in the community to demonstrate in the art class.
7. To regulate excessive school and community requests that interfere with the art program.
8. To help promote inter-cultural understanding by exchanging ideas, materials, and exhibitions on a regional, national, and international basis.

Role of the Parent
Of the Elementary Child

1. To show interest and enthusiasm in the child's art work.
2. To encourage him to explain it and enjoy it with him.
3. To make him aware of color, pattern and texture found in nature.
4. To develop an understanding of beauty in nature which leads to an appreciation of art.
5. To provide the child with materials necessary for creative experiments.
6. To provide a suitable working area in the home.
7. To display the child's art work and often change the exhibit.
8. To make child aware of his responsibility in cleaning up and putting away art materials.
9. To take the child to art exhibitions.
10. To participate in workshops offered to parents.
11. To be aware of contemporary art expression.



Role of the Art Teacher In the Secondary School

1. To stimulate and encourage the student in his creative expression.

2. To develop in the student an awareness of beauty in nature, architecture, man-made objects, and contemporary expression. A camera can do a more accurate job of portraying nature, but his is the creative interpretation.

3. To provide varied art experiences.

4. To acquaint the student with a variety of media and techniques suitable to his grade level.

5. To encourage originality and quality in the art work, avoiding the trite or cliche.

6. To plan a sequential program with coordinator and other art teachers in the same system.

7. To make other faculty members aware of the dignity of a fine art program, plan frequent exhibitions of student work.

Role of the Parent Of the Secondary Student In Art Education

1. To supply the student with additional materials for use at home.

2. To confer with his art teacher and ask advice about the materials and projects needed for outside work.

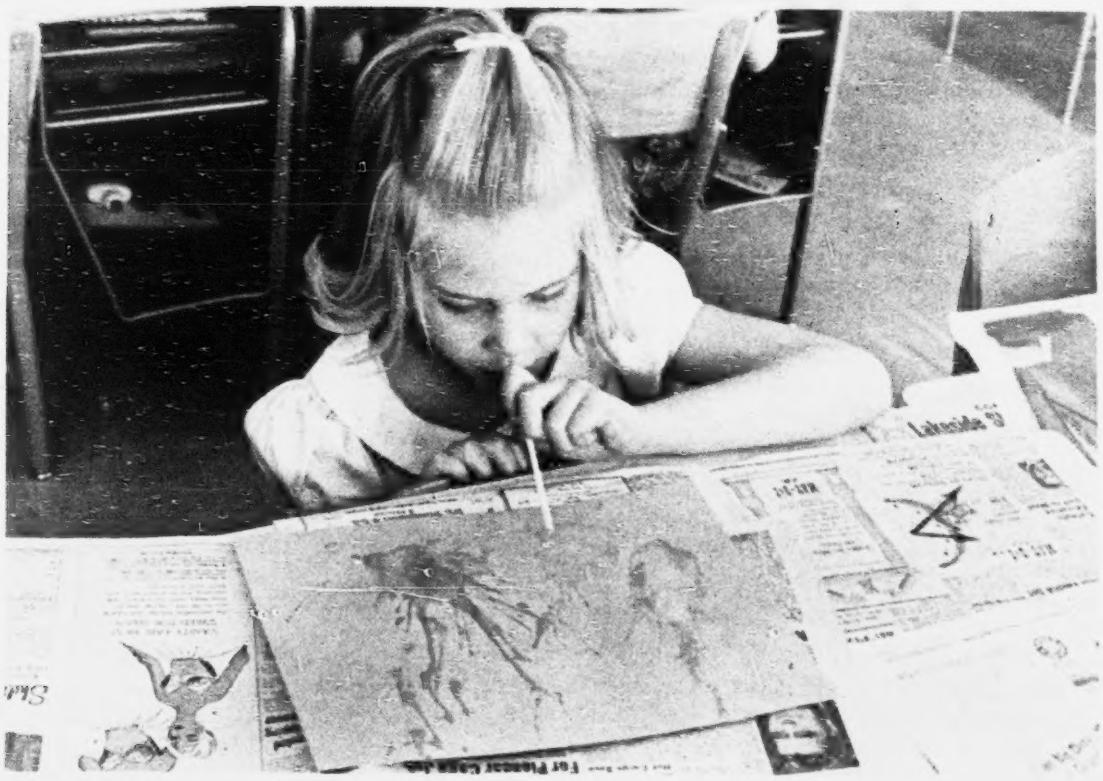
3. To show an interest in the art work his child is doing at school.

4. To attend conferences, P.T.A. meetings, and to keep informed on the interests of his child.

5. To encourage the student to consult with the art teacher concerning his future art career.

Every artist dips his brush
in his own soul and paints his own
nature into his pictures.

Henry Ward Beecher



Creativity

The Meaning of Creativity

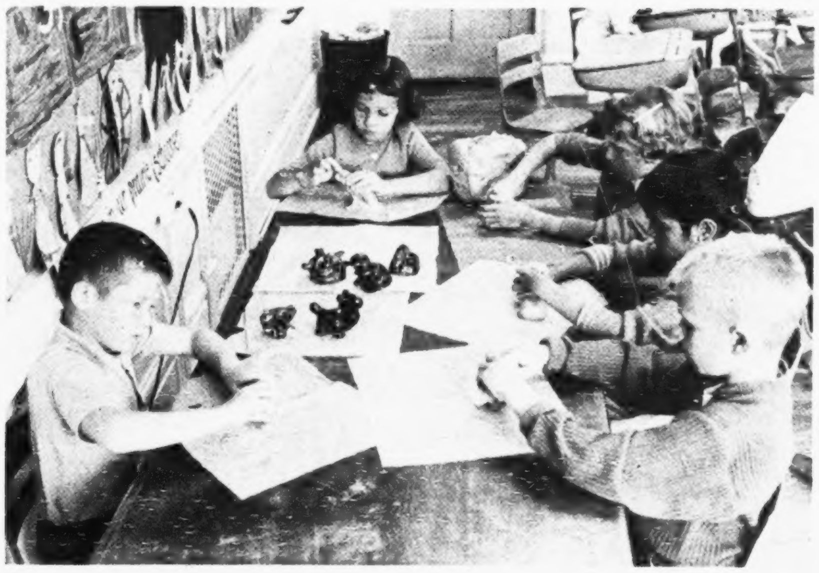
Creativity is a unique and personal expression of an individual to produce his own impressions, ideas, experiences, feelings, and needs. It may result in the forms of sculpture, drawing, or painting.

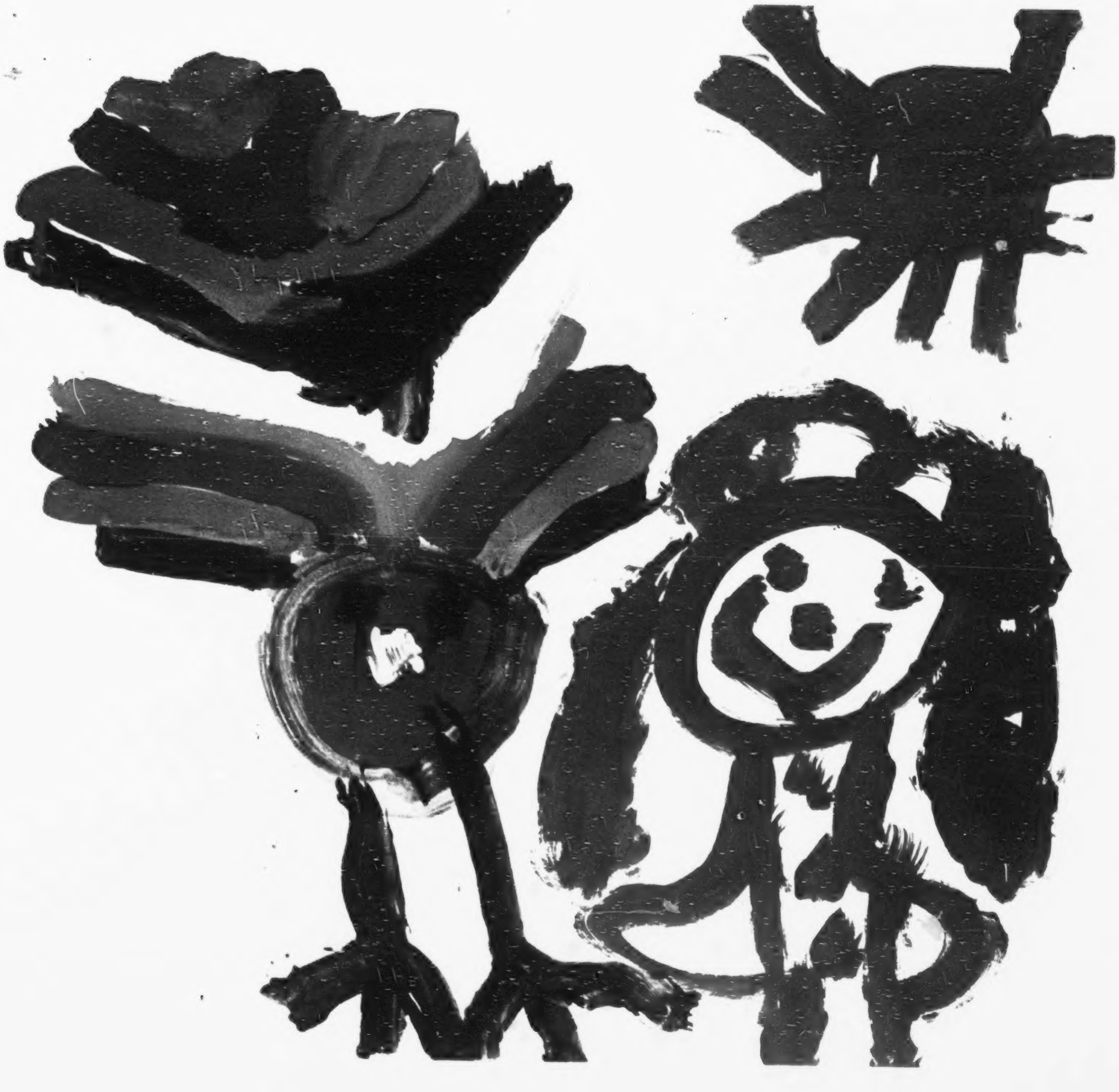
The creative feeling in each individual needs little encouragement to show itself, but it does need guidance. Provide the child with a rich background so that he may use his senses to the fullest extent—to see, taste, feel and hear. Let him work or play, whichever the case may be. Each time he draws a line on a sheet of paper, he is making a statement much as a writer does when he starts writing a poem or story.

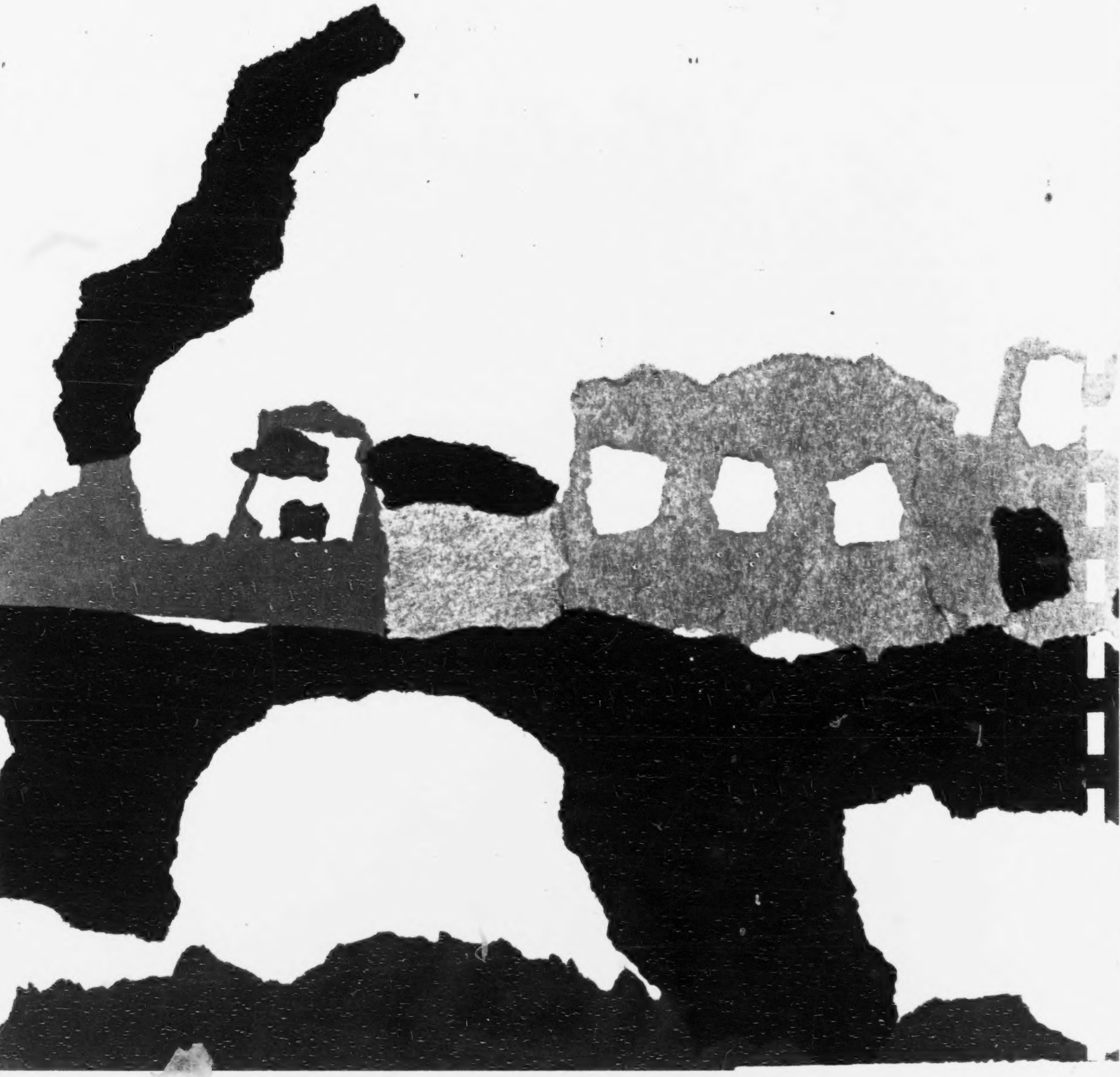
"Look, I've made green!" "Let me see!"

This feeling of being creative is one of the most exciting experiences in a child's life. What has this done? Why does he feel such excitement? How can we help him develop this inventiveness? We can ask many questions concerning creativity, so maybe we should take the time to understand what it is and how it may come about.

It is important to a child to have something of his own, to be able to solve a problem, to understand why things happen as they do, to be successful, to be happy, to have a secret. These inert creative desires must be nurtured. Creativity can help fulfill the many needs, but how? What do we need?







Historical Background

A historical background is important. How can a child make a value judgment if he hasn't something by which to judge it? We must expose him to many kinds of art work. He must decide for himself what he likes or needs. He must see how other artists solved problems and see that there are many ways to solve the same problems. He must ask questions. What problems have other artists encountered? How did their problems compare with ours today? You can answer many of these questions by visiting museums, art exhibits and community stores, reading books, experimenting with materials, touching and holding objects, listening to speakers, sharing and telling. When he is able to compare, he can develop a keen feeling and understanding of the creative abilities of others and himself.

This background gives him the basis needed to recognize differences in objects that are heavy or light, cold or hot, soft or hard, smooth or rough. Some colors make you feel happy and others sad. Some make you feel warm or cool, large or small, light or dark. Some lines are static —others rhythmic, nervous, or soothing. The child's own five senses will provide the necessary background.

Tools and Materials

Next, let us provide tools and materials. The first tool a child will use will be his hands. He needs little instruction on how to manipulate them. Adults try hard to protect these young unskilled hands with such admonishments as, "Don't touch that; it's too hot or sharp!" As the child grows older, he learns to be more skillful with his hands. This doesn't come easily, but it is a slow process in learning to use his hands to manipulate crayons, pencils, brushes, clay, paints, and scissors.

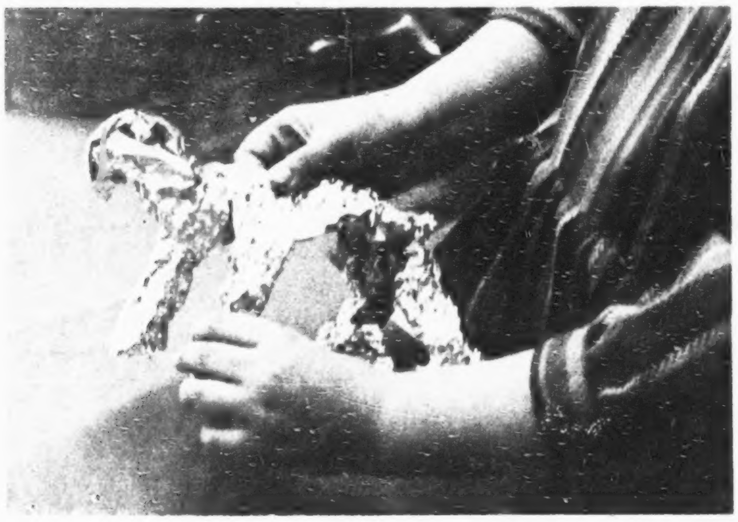
Provide the materials suitable to his age and abilities and, along with this, the instruction on the use of these materials. Utilize those properties available to provide working facilities that are conducive to motivating free expression. Let him release these inert expressions in a healthy, wholesome, creative form.

The teacher will provide methods for the use of each tool, but it must be understood that his "method" is not the final word. Each person will learn the teacher's way, and later will develop a method unique unto himself.

Instruction and Experimentation

Instruction must be provided in the use of materials. Give all materials a chance as each has its own advantages and strengths. Don't hold fast rules in the use of materials as they are really unlimited. For example, paper doesn't always have to be cut but may be torn. Drawing doesn't have to be done with the point of the crayon; it may be peeled so drawing may be done with the side of the crayon.

Children need to play and experiment with some art materials. This will give them the opportunity to discover methods of manipulation and will help them discover the uses and limitations of various materials.



One of the most difficult things that the teacher has to cope with is the "adult standards" that parents apply to the child's drawings. It is often the parent who needs to be "art educated." If the parent does not feel that the picture looks as he thinks it should, then it is not acceptable for adult standards. This has a great influence on the child. It is important, therefore, that a child isn't asked what his drawing is, but rather merely asked to tell about it. This gives him the feeling that someone understands his drawing; he in turn will be better able to help understand what he is trying to do.

Let the child evaluate his work. This gives him the opportunity to express verbally what he had put on paper. In order to provide a feeling of acceptance and approval and to exhibit his work, let him share it with others, and praise his efforts and achievements.

Ideal situations would provide the child with proper lighting, equipment in good condition, plenty of space, and an unlimited supply of materials, and with a teacher who encourages and has an understanding of human nature. Let him make mistakes or be successful. Share his disappointments and happiness. Let him give free expression to you as you give to him. Let him work with others and share his ideas and skills.

A World To Know*

Beautiful, wonderful sights to see
And wonderful sounds to hear;
The world is a place for a seeing eye
And a place for a listening ear.
Puppies and lambs and kittens to touch!
Satins and silks to feel!
Sugar and salt and honey to taste!
Fragrant fruits to peel!
Beautiful, wonderful, pleasant world!
And a child who would know it well
Has everything to see and hear,
To touch and taste and smell.

—James S. Tippett

*From *A World To Know* by James S. Tippett (Used by permission, Harpers Row, New York, Copyright 1933)

The Curriculum In Art

An art curriculum used in the schools should provide a framework upon which the content of programs in specific school situations can be based. It should not be thought of as a substitute for the teacher's own thinking about his program, for each teacher has the responsibility of using the curriculum in a way which will make it suitable for his own classroom. Primarily, the curriculum should be considered a means by which continuity can be maintained in the art program from grade to grade in order that goals may be reached.

A general curriculum, such as is developed in this guide, cannot take into consideration the many individual differences which will exist in different teaching situations. The children will be different, the facilities will be different, the equipment will be different, and also the teachers will be different. The teacher must always be able to assess at which level the students are in their art development, and begin working with the curriculum at that point. Frequently it may mean that what the guide suggests for a grade level is too advanced for the limited experiences the children have had.

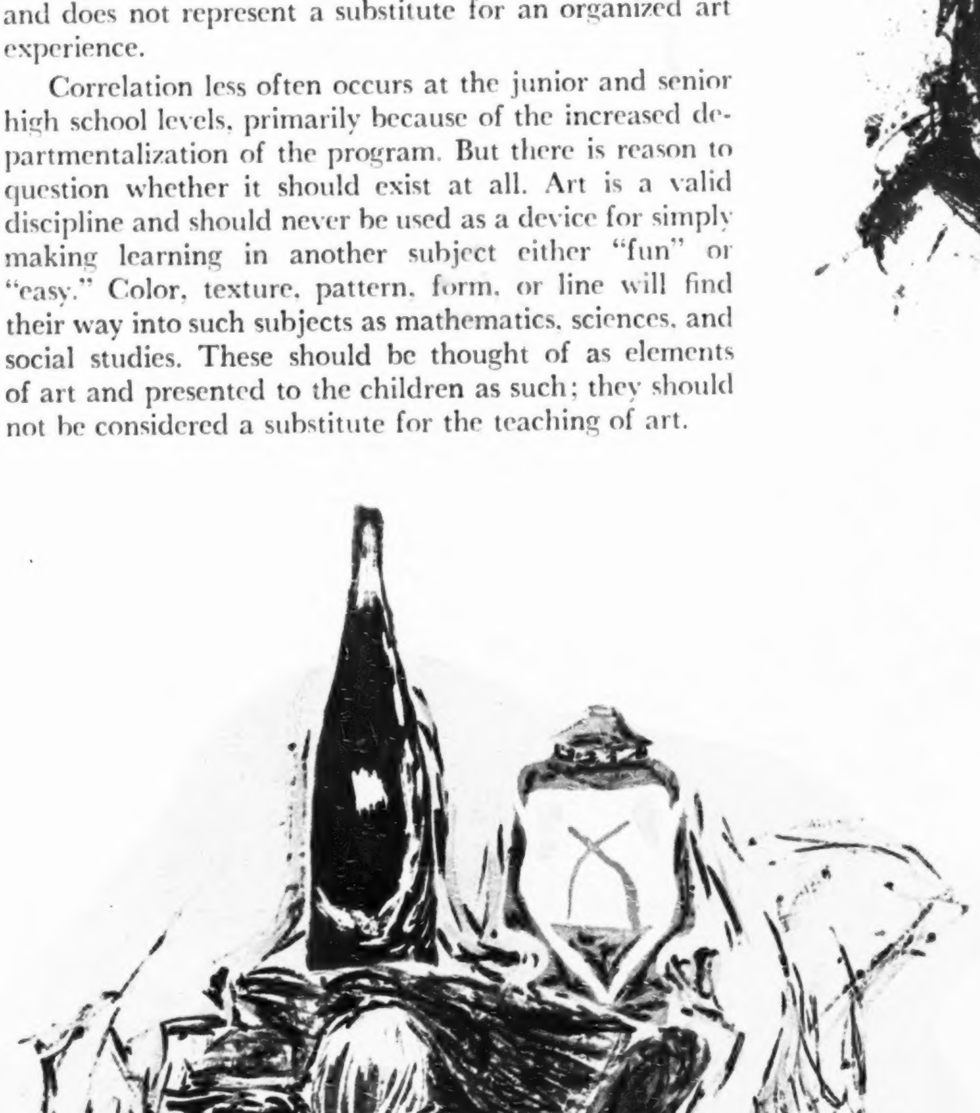
The curriculum, as presented in this guide, is divided into sections relating to the primary grades, intermediate grades, and junior and senior high school.

Each particular section of this guide plays an important role in the development of the whole-art program. To use it effectively, one must be familiar with the guide in its entirety.

Art in Relation to Other Curriculum Areas

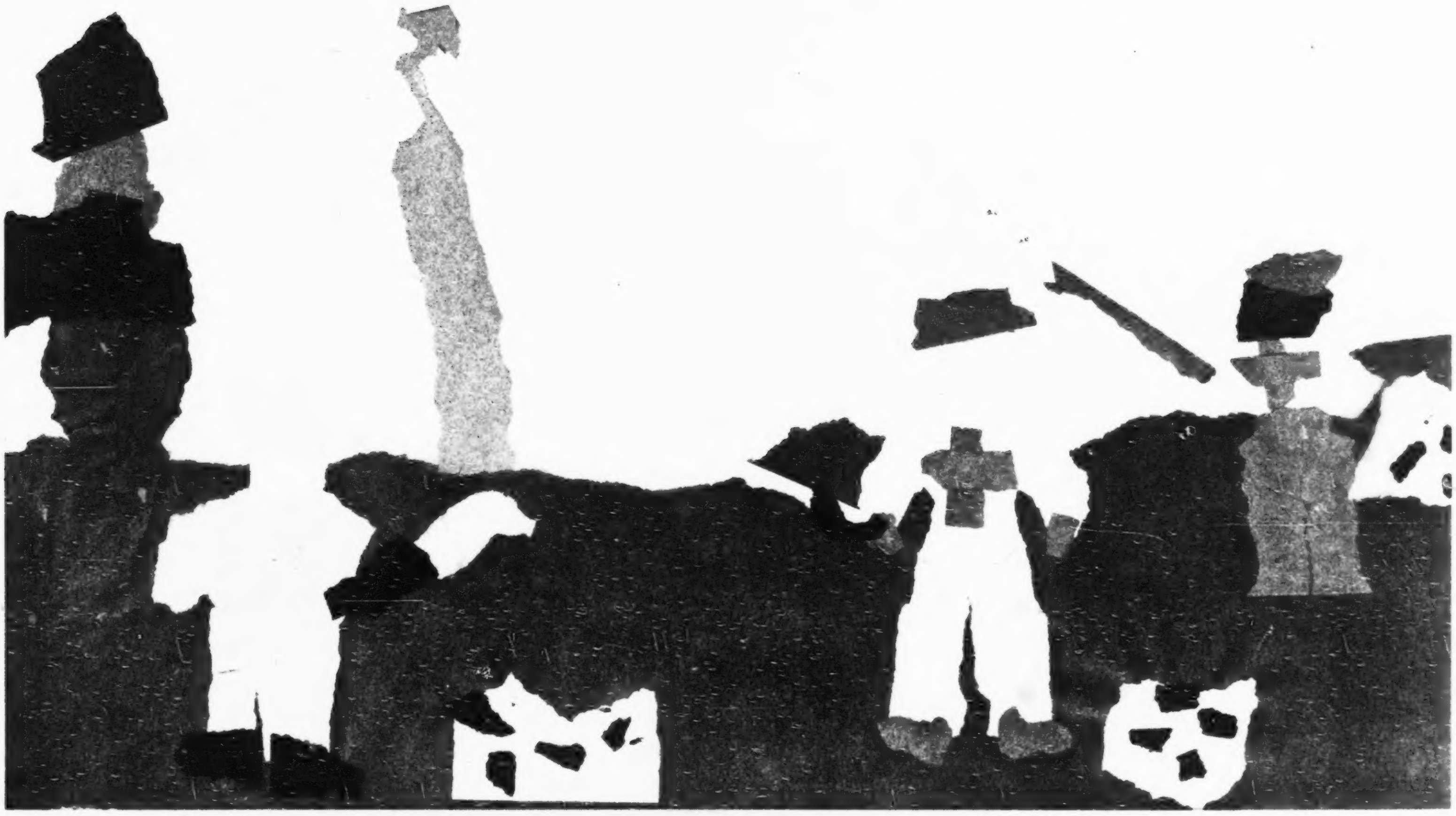
The nature of art is such that it permeates every facet of human life. Because of this, it is obvious that vestiges of art will be found naturally in every area of the school program. This should not necessarily imply, however, that art can be, or should be, directly correlated with all other subject areas. The elementary teacher in particular, who teaches all subjects in his own classroom, may feel that having children draw a picture about something studied in another subject area would constitute a valid art experience. In a sense, this is true, for picture-making is an art process, but the making of the picture does not always mean that art is being taught or learned and does not represent a substitute for an organized art experience.

Correlation less often occurs at the junior and senior high school levels, primarily because of the increased departmentalization of the program. But there is reason to question whether it should exist at all. Art is a valid discipline and should never be used as a device for simply making learning in another subject either "fun" or "easy." Color, texture, pattern, form, or line will find their way into such subjects as mathematics, sciences, and social studies. These should be thought of as elements of art and presented to the children as such; they should not be considered a substitute for the teaching of art.



Correlation between subjects is desirable and one of the primary goals of education should be that the students see for themselves the relationship that exists between all facets of their school program. But correlation cannot be forced or applied externally if it is to be of lasting value to the students. In the individual sections of this curriculum, correlation of art with other subjects will be discussed more specifically, but in the final analysis, each teacher must make his own determination about what his correlation is accomplishing.

Of first importance is the question: "Does this correlation really represent the teaching of art as well as of the other subject?" If the answer to this can be yes, then, in all probability, the correlation can be considered an effective tool in the teaching of art.



The Elements and Principles in Art

Art is the organization of elements of art, by means of certain principles, which results in a unified form expressive of the artist's intent. The elements of art are *those things* with which the artist always works regardless of the subject matter, the materials, or the techniques he uses. They are *line, shape, color, texture, light,* and *space.*

In organizing these elements to create a unity in his composition, the artist will follow certain principles which have been observed in all the art ever produced by man. The list of principles is rather long, and in some cases even contradictory. But it should be remembered that they are not rules, the following of which will automatically result in a successful art form. Rather, they are guides to be considered in the making of art. There will be times when all the principles cannot be observed in a successful work of art; it is the judicious use of these in relation to the immediate need which is important and it is the artist—child or adult—who will make the decisions about their use. The principles of art are *balance* (symmetrical or asymmetrical), *contrast, emphasis, subordination, opposition, transition, repetition, rhythm,* and *variety.*

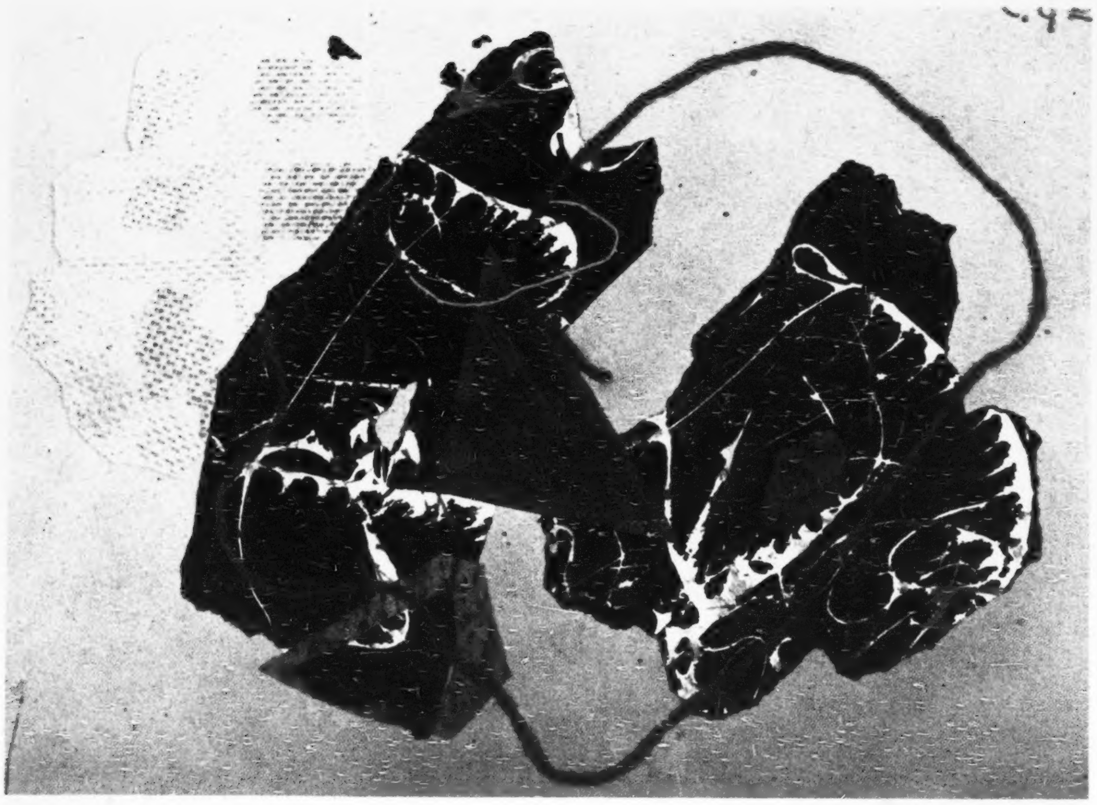
ELEMENTS

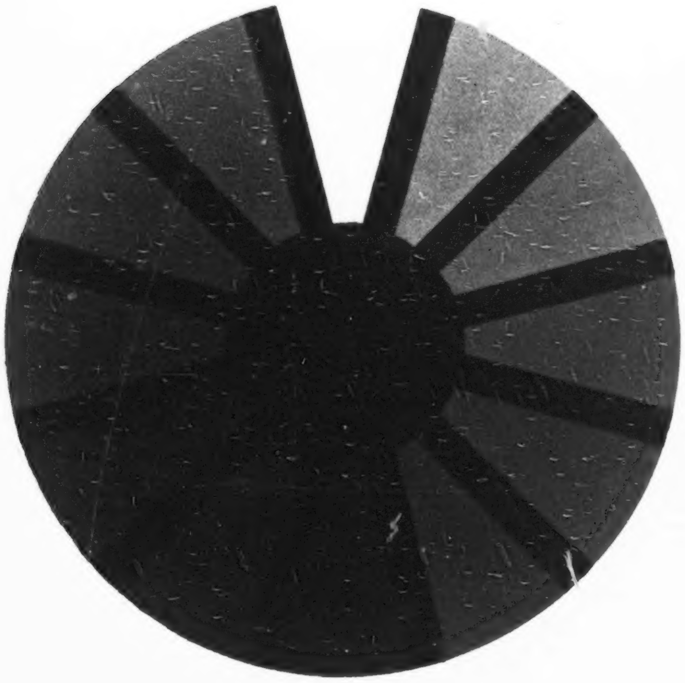
Line. Lines can have great variety and can be expressive of many ideas. They may be broken, straight, curved, delicate, or bold, and can convey attitudes of strength, weakness, gaiety, sadness, and many others. Obviously, all kinds of lines cannot be used in the same composition, but variety should be sought in order to take advantage of the qualities of line and to prevent monotony in the art form.

Shape. Shapes may be geometric or biomorphic (related to nature and, like lines, can convey various attitudes and expressions. Shapes may describe images or may exist just as interesting shapes; they also may occupy background areas. Background shapes (negative shapes) are as important to the total composition as the ones which describe the objects (positive shapes) and should be interesting and varied.

Color. Color is the most complex of the elements of art. There are many theories of color, some concerned with color as light and some with color as pigment. The child's use of color is, however, largely intuitive, emotional, or based on observation, and color theories have little meaning to him.

Learning that warm colors seem to advance toward the viewer, and cool colors recede; that colors can convey emotions; that colors can be mixed to create other colors; and that colors can suggest a mood or attitude are generally the important color discoveries for the child to make. Warm colors are the reds, yellows, and oranges; cool colors are the blues, greens, and purples. Brown, black, and white are neutral colors, or colors which work well with all the others. A more thorough discussion of color may be found in the section, *Art in the Secondary School.*





Texture. Texture refers to the tactile quality of an object or surface. It may be either real (such as the feel of cloth, glass, wood or other materials) or illusionistic (such as the texture which objects in a painting may appear to have. Wood-grained formica, wood-patterned wallpaper, or simulated marble linoleums are other examples). The child should become sensitive to all kinds of textures and learn to use them in his art work for added interest and variety. Both real and illusionistic texture should become familiar to him, and available for his use.

Light. Without light there is no art; colors disappear and objects become invisible. It is light which lets us see everything and it is value which describes three-dimensionality. Value refers to the lightness or darkness of forms and through the use of value we can create the illusion of three-dimensionality in a picture. Value varies from black (the lowest) to white (the highest) and there are many values between these extremes. The child should be encouraged to notice the difference that exists in values of objects and to use as many as possible in his work. Value refers to color as well as to black, white and grey. A very dark red (perhaps with black mixed with it) is a low value red; pink (red mixed with white) is a high value red. For more discussion of value, refer to the section in *Art in the Secondary School.*

Space. In the beginning of his work with art, the child has no concept of space in his picture. That is, he is not trying to create the illusion that his picture has depth. In the intermediate grades, however, he will try to create this illusion, and the teacher should make every means available to him that he can understand. Observation of the shape objects appear to be, comparison of the shape of objects to one another, the use of advancing and receding colors, making objects farther away smaller and higher on the page, making distant objects less distinct, overlapping of objects, and convergence of lines in space (refer to *Art in the Secondary School* for reference to perspective) are some of the means which can be pointed out to him. The "perspective system" should be avoided in the elementary schools unless it provides the only solution to a specific problem in space construction; it should not be presented as a formal lesson to the entire class, since there will be some children who will not comprehend its use and it may become a "formula" solution to describing space.

The tendency may be to consider the elements only in relation to picture making. They are also used in three-dimensional work, and generally the same considerations prevail. The major difference is that in three-dimensional art, the object can and will be viewed from more than one side, and the work should constantly be turned to make sure that the elements have been used interestingly from all points of view.

PRINCIPLES OF ART

Balance. Balance may be symmetrical or asymmetrical. A composition in which balance does not exist is uncomfortable to look at and does not have unity. Generally, balance is achieved naturally, since all people require it. Two objects of the same size and shape placed on either side of a picture will create balance, but a small spot of bright color can balance a large area of a dull color, and the balance achieved may be more interesting. The child should experiment with various means of creating balance.

Contrast. Contrast in color, texture, value, size, or shape will make objects more prominent in a composition. It also makes forms more clear and understandable and should be used to prevent monotony.

Emphasis and Subordination. Some portion of the composition should be more important than the rest. In order to do this, part of the art form should be subordinated. Emphasis can be created through the use of bright colors, larger size, outlining, light effects, or texture. A composition in which there is no emphasis on any part will be dull and unexciting.

Opposition and Transition. Opposition occurs when two or more shapes or lines come together at right angles and create a strong point of emphasis at their intersection. If this is not desired, a transitional form may be included to cover the intersection, or the angle of intersection may be made less sharp. An area of color may also serve as a transitional form.

Repetition and Rhythm. Repeating a shape, color, or texture can serve as a means of leading the eye through the entire composition, and prevent the viewer from seeing only a part of the art form. Repetition of shapes, objects, or colors can also create a rhythmic quality which will give the composition a feeling of life and movement. The use of these principles should be subtle, since either one can "overpower" the art form and become more important than intended.

Variety. Creating an interesting art form is very largely dependent upon variety in the use of all the elements. It is probably the most important of the principles in that it sums up the purposes of all of them. It is only through variety that an art object can be interesting and exciting and that monotony can be avoided. The child should always question himself as he works about whether he has used variety throughout all parts of his composition.

Color Theory

The development of a sensivity to color and to its emotional and psychological effects should be the guiding factor in the study of color in the secondary schools. However, some basic color facts should be a part of the curriculum, especially at the high school level. That the function of these basic color facts is to give form and meaning to art should always be uppermost in the teaching of color theory. Time spent in exercises dealing with specific color theory problems should therefore be kept at a minimum, since these in themselves do not necessarily aid the development of color organization into an aesthetic experience. Students will learn more about the aesthetic qualities of color through painting, weaving, stitchery, and other projects than in making color wheels and value charts. Such charts may be useful teaching aids for the teacher rather than as student projects. The concern will be, in most cases, with pigmented color rather than with the physical properties of light reflection and absorption, hence it is important that the student not be confused with the introduction of theory he cannot use.

The following are some basic color facts which should be included in a program of color study:

1. Color is a visual response to the wave lengths derived from light. Color has qualities of hue, value, and intensity. Hue denotes the spectrum color name, value is the degree of lightness or darkness of the color, and intensity is the amount of brightness or dullness of the color.

2. Primary, secondary, and intermediary color relationships may be explained by reference to the color wheel.

3. Contrast in color hue, value, or intensity, may vary from medium to extreme, or it may be in close relationship. The desired effect will determine the choice the student makes.

4. Colors provide a psychological reaction of warmness or coolness. Warm colors, such as yellow, orange, and red, advance and expand; cool colors, blue, green, and violet, recede and contract. A painting may be either predominantly warm or cool, or the colors may be used in juxtaposition to create a feeling of push and pull.

5. Neutral colors can function very importantly in creating color harmony by serving as a transition between the other colors used.

6. The plastic quality of color makes it possible to model form (illusionistically in three dimensions) with the use of color.

Primary Colors: red
yellow
blue

These cannot be mixed or made from any other colors.

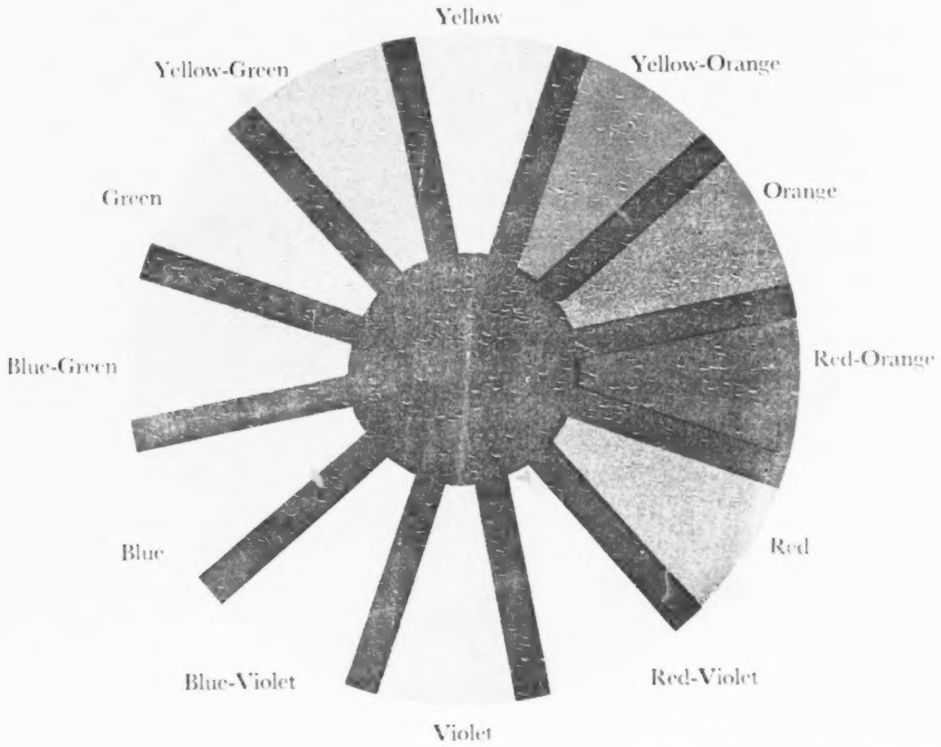
Secondary Colors: orange
green
violet

These are made by mixing equal amounts of two of the primary colors.

Intermediary Colors: yellow-orange
red-orange
red-violet
blue-green
yellow-green

These are made by mixing equal amounts of the two colors which make up their color name.

The diagram of the color wheel below shows the relationship of these colors to one another. The actual color wheel is shown on page 36.

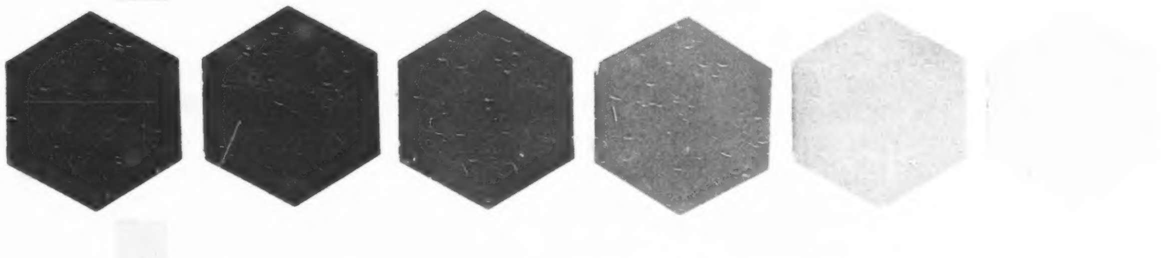

Yellow
Yellow-Green
Yellow-Orange
Green
Orange
Blue-Green
Red-Orange
Blue
Red
Blue-Violet
Red-Violet
Violet

COLOR WHEEL

Neutral Colors: black
white
gray
brown

These are considered neutral colors: brown because it contains elements of all the primary colors: gray because it contains (theoretically) equal parts of the primary colors: black and white because they (theoretically) contain all and none of the primary colors. (Note: in speaking of pigmented color, black contains all the primary colors, and white none: the reverse of this is true in relation to speaking of spectral color.)

The value scale shows the relationship of the lightness and darkness of colors to one another and their relationship to a scale of black and white.



VALUE SCALE

Construction of Pictorial Space

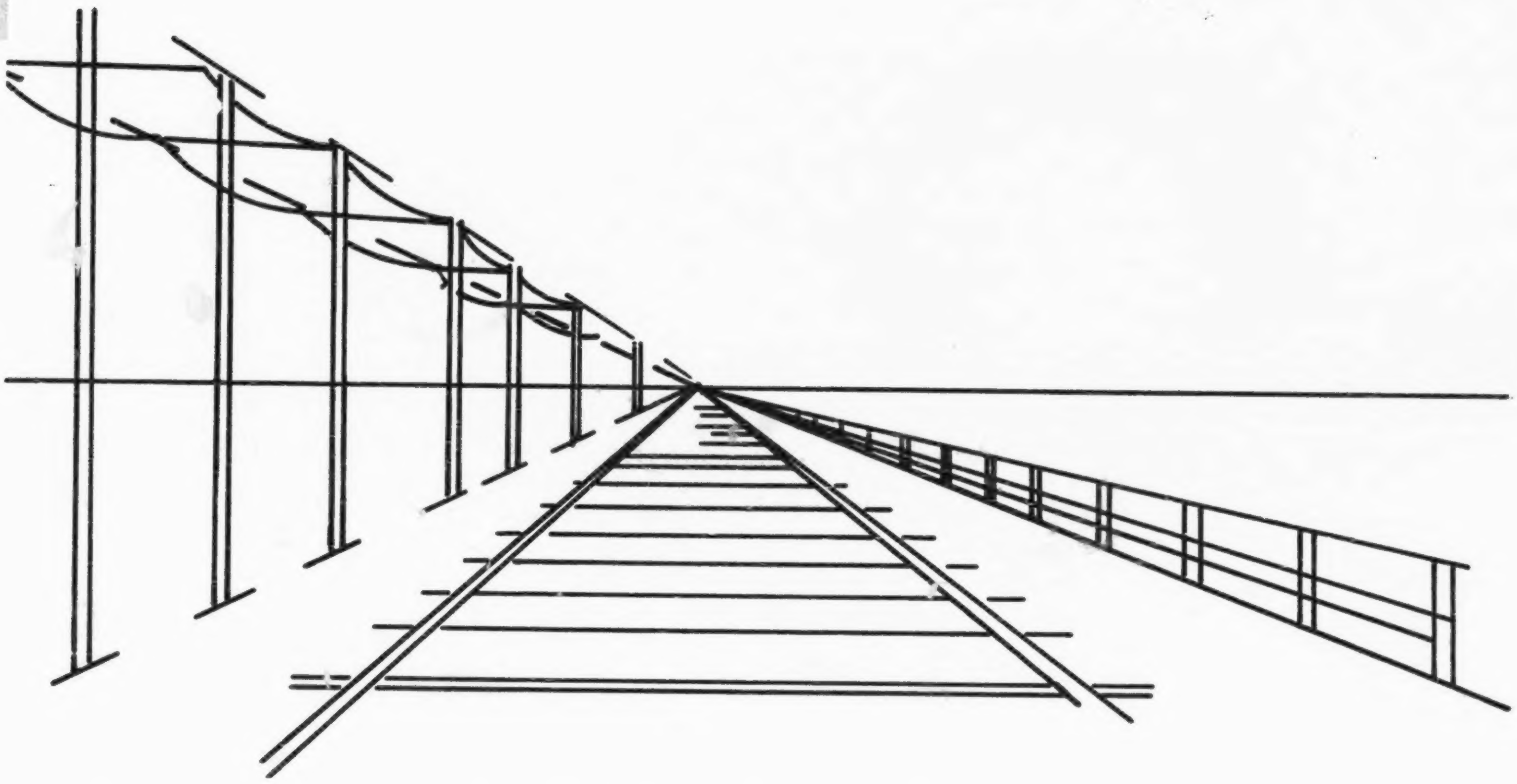
Most students in both the junior and senior high schools will want to be able to organize their work so that an illusion of three-dimensional space exists. The teacher should be familiar with the nature of the perception of space and of the many possible means of depicting it. If these are presented, the student will be able to choose the best single means or combination of means which solve his particular problem of construction—the illusion of space.

The character of space in a painting or drawing depends in large measure upon the picture plane (the actual, physical surface upon which the work is being done) and how the figures or objects are represented and relate to one another. The picture plane makes this illusion because of both its color and its texture and because it defines the outside limits of the composition. When the picture plane is penetrated by an imitation of the third dimension, the result is pictorial space.

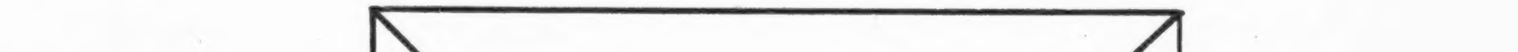
Pictorial space is developed in a number of ways. Overlapping of objects or planes is the simplest means since two objects cannot visually occupy the same space. This is the means first used by the child in the elementary grades as he attempts to articulate objects in space, and it always remains a valid means of space definition which the secondary school student has at his disposal. In landscape scenes in which there are no architectural elements, gradation of light and color and the plastic quality of color itself, together with overlapping, are the principal means by which space can be constructed. Convergence of lines in depth gives us spatial clues in architechtonic surroundings, since lines which recede into space appear to meet in the distance. This appearance is heightened by the fact that objects seem to become smaller and less distinct as they move farther into space.

Occasionally, the artist may not want to indicate the illusion of three-dimensional space; such two-dimensional work is usually confined to decorative motifs or "flat" pictures such as are common in wallpaper design, but very expressive and beautiful work can result from this approach. Developing an awareness of the unused or negative space in such a work is highly important. The teacher should not expect that all students will want to create illusionistic space, and the particular aesthetic qualities of two dimensional work should be recognized.

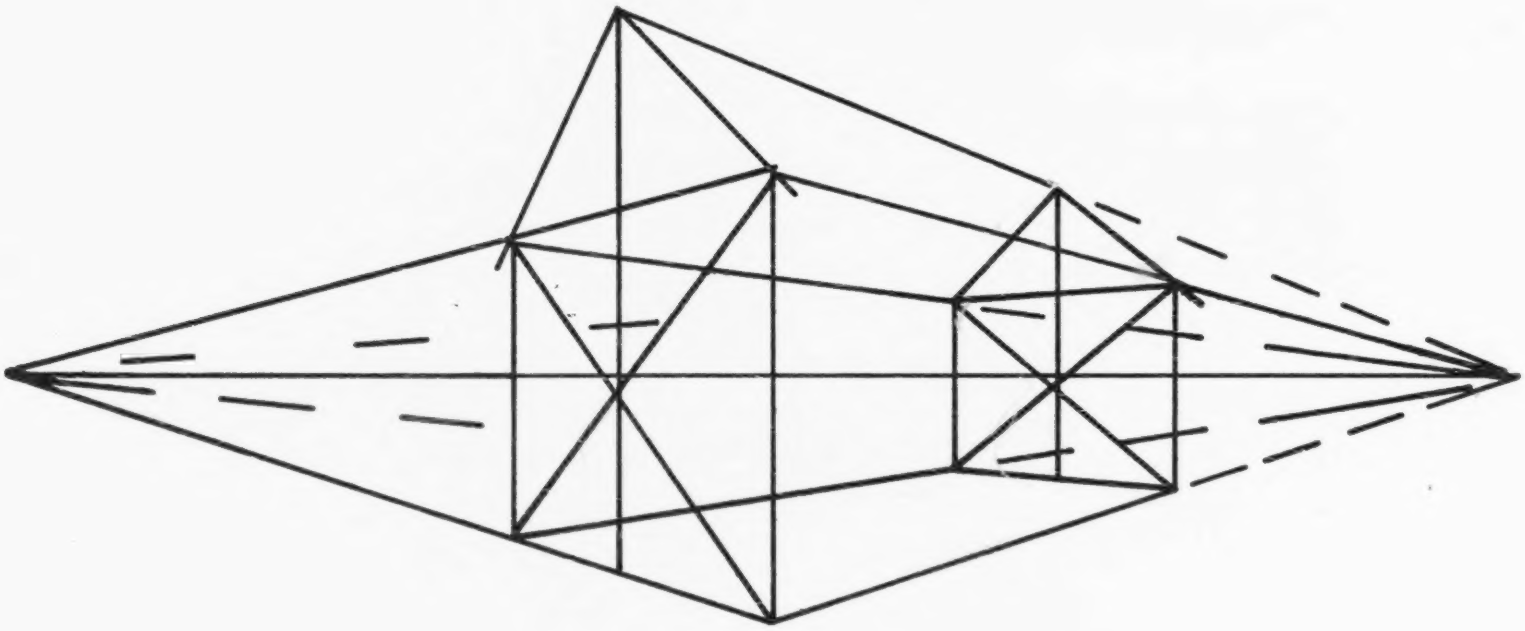
However, since most students will want to create the illusion of three-dimensionality, the most common means of constructing pictorial space, linear perspective, should also be made available to them. Perspective is essentially a mathematical means of organizing the various parts of a picture so that they appear to exist in three dimensions. It is based on optical perception of space and convergence of lines in depth, but it should be remembered it is not an infallible device and works best in conjunction with the other means mentioned before. Following are simple diagrams illustrating linear perspective.

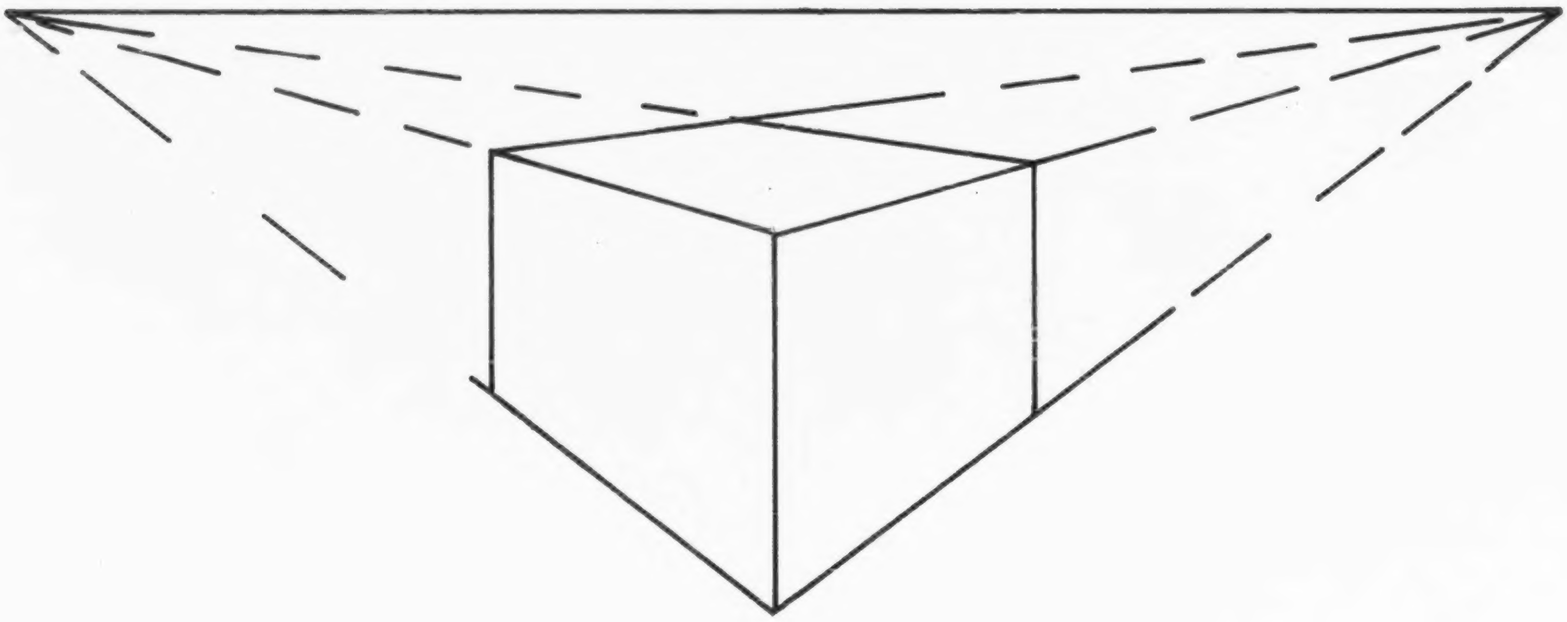


Parallel Plane Perspective Diagram



Angular Perspective Diagram





In angular perspective the object being drawn is at an angle to the viewer and all lines which recede into space will meet at vanishing points along the horizon line.

Art Facilities

Self-Contained Classroom

There is no particular school building plan which is universally acceptable, since no one design fits all requirements. However, there are some equipment and features of design in the self-contained classroom which must be considered, such as:

- Adequate room size.
- An all-purpose sink.
- Electrical outlets to accommodate audio-visual equipment, and electrical appliances.
- Floors that are light-reflecting and easily maintained.
- Adequate lighting and provision for black-out shades.
- Adequate display space.
- Adequate storage space including shelves, bulk storage, and brush and scissors containers.
- Durable, functional furniture; tables preferred.

Each school should be equipped with opaque projectors, overhead projectors, film projectors, slide projectors, record players, and other teaching aids.

The room described above provides the ideal situation. However, many teachers must provide art experiences in rooms lacking water, storage, and adequate space.

If your school is operating on a low art budget, wooden boxes or orange crates could be used for storage. Keep in mind, however, these storage units should be kept in as neat arrangement as possible and perhaps be painted in bright colors. It would be wise to investigate local fire regulations before constructing such storage areas.

If the room that is intended for art purposes does not have a sink, buckets of water will have to be carried into the room for projects that require water. This method can be used when the installation of a sink is not possible.

The utilization of easels or tables for painting projects would be good, but if such equipment is not available, painting stations could be arranged on the floor with small groups working at each station.

Much of the old furniture or equipment that might be found in your building could undoubtedly be used in this type of art room. Other equipment that you will need include a large paper cutter, a pencil sharpener, wrapping paper or newspaper to protect the floor when projects on the floor become necessary, and paint containers (jars or cans).

Elementary Art Facilities

Contemporary design provides the art teacher with display and storage space and allows for the development of creative experiences in two- and three-dimensional expression. It also leads to ease and flexibility in the program within the art room.

The placement of the room in the architectural structure is probably the first problem to be considered. Thought as to availability of delivery station, proximity to the auditorium stage, and a north exposure are important in the early planning.

The art room, because of the diversity of experiences, should provide from thirty-five to forty-five square feet of space per pupil. The furniture and equipment will help determine the shape of the room. Figure 1 provides about forty square feet per pupil.

Plastic-top tables have proved to be excellent hard durable surfaces for a variety of usages. Tables that store current flat work projects can be mounted on metal skids for mobility. The tables in Figure 2 give flat storage space for eight classes.

Floors, walls, counters, easels, and workbenches all accommodate possible projects. Wall B in Figure 3 has six revolving panels made of bulletin board material.

The sink area should be located centrally, and not in the corners. Multiple mixer faucets and heavy duty drains help to service a classroom. The area near the sink can house paint, paste, water colors, buckets, jars, sponges, and clay jars.

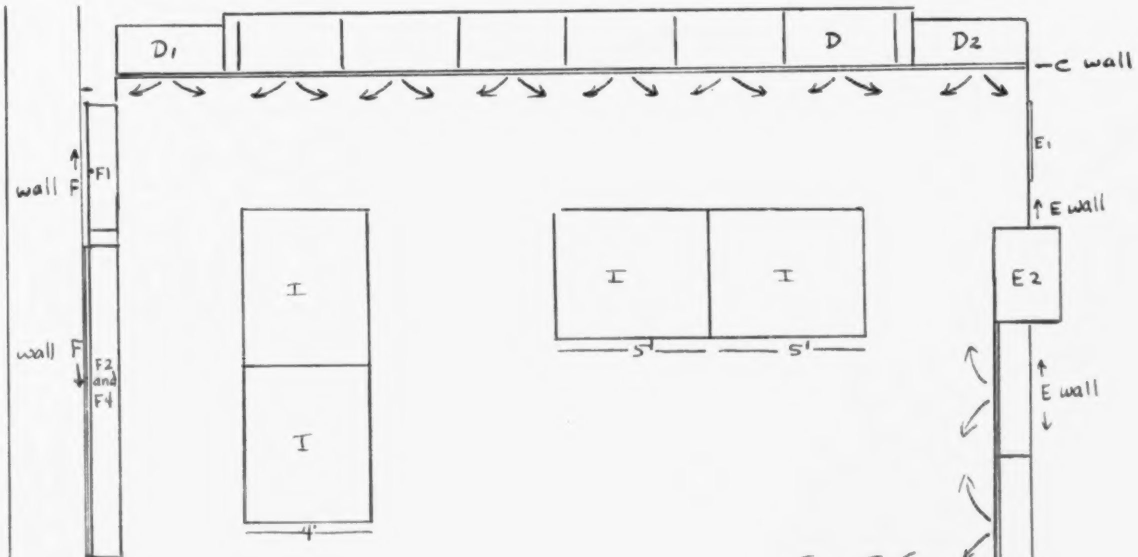
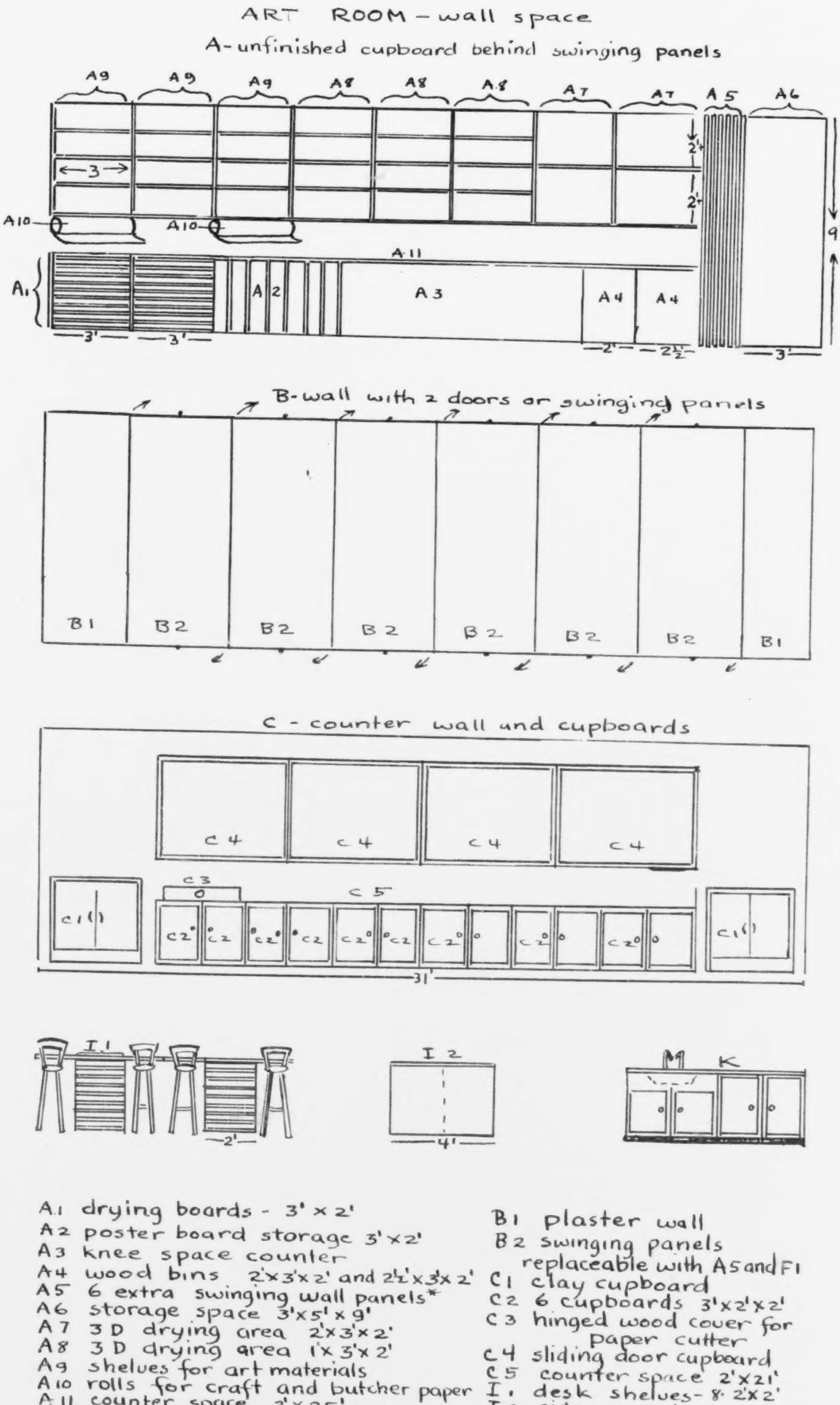


FIGURE 1


ART ROOM - wall space
A- unfinished cupboard behind swinging panels
A9
A9
A9
A8
A8
A8
A7
A7
A5
A6
3
2'
2'
9'
A10
A10
A11
A1
A2
A3
A4
A4
3'
3'
2'
2½'
3'
B- wall with 2 doors or swinging panels
B1
B2
B2
B2
B2
B2
B2
B1
C - counter wall and cupboards
C4
C4
C4
C4
C3
C5
C1
C2
C1
31'
I 1
2'
I 2
4'
K

A1 drying boards - 3' x 2'
A2 poster board storage 3'x2'
A3 knee space counter
A4 wood bins 2'x3'x2' and 2½'x3'x2'
A5 6 extra swinging wall panels*
A6 storage space 3'x5'x9'
A7 3 D drying area 2'x3'x2'
A8 3 D drying area 1'x3'x2'
A9 shelves for art materials
A10 rolls for craft and butcher paper
A11 counter space 2'x25'
* these can be used as scenery panels

B1 plaster wall
B2 swinging panels replaceable with A5 and F1
C1 clay cupboard
C2 6 cupboards 3'x2'x2'
C3 hinged wood cover for paper cutter
C4 sliding door cupboard
C5 counter space 2'x21'
I1 desk shelves - 8 2'x2'
I2 side view desk
K1 sink counter - double

FIGURE-2

A place for the display of the class work is important for progress and study. This area should allow for two- and three-dimensional expression. Every wall should be used in some way for display, and three out of four walls provide storage. All cupboards in the art room should be built to hold regular size paper such as 24″x36″, 18″x24″, 9″x12″.

Equipment

Tables, counters, cabinets for storage

Clay containers, clay drying cabinets, kiln

Work benches, easels

Tools—scissors, clay tools, knives, staplers, paper cutter 18″x18″

Supplies

Clay, wheat paste, scrap wood

Paper—poster colored 9″x12″, 24″x18″; construction 12″x18″; bogus, watercolor, manila 9″x12″, 12″x18″, 24″x18″; newsprint 24″x18″, 24″x36″; tissue, crepe, roll-butcher, and roll-craft

Paint—powdered, prepared, water colors, enamel, shellac, varnish

Chalk, charcoal, crayons

Burlap, cloth scrap, felt, muslin, yarn

Pipe cleaners, bamboo, balsa

Buckets, jars, sponges

The art work cart designed here helps provide space for work, storage, and drying. Each cart is 26″x42″ and has two sliding boards 24″x38″ which serve as working space for a total of six people allowing about 24″x18″ per person.

Three of these carts at one end of a regular classroom would provide working space of 24″x18″ for each of 18 children. The work cart allows for the storage of colored paper—24″x18″, 24″x36″, and a large three-dimensional drying area 12″x24″x36″. The carts may be placed side by side so as to occupy a space 6′2″x3′6″ or 10′6″x2′, see Figure 5.

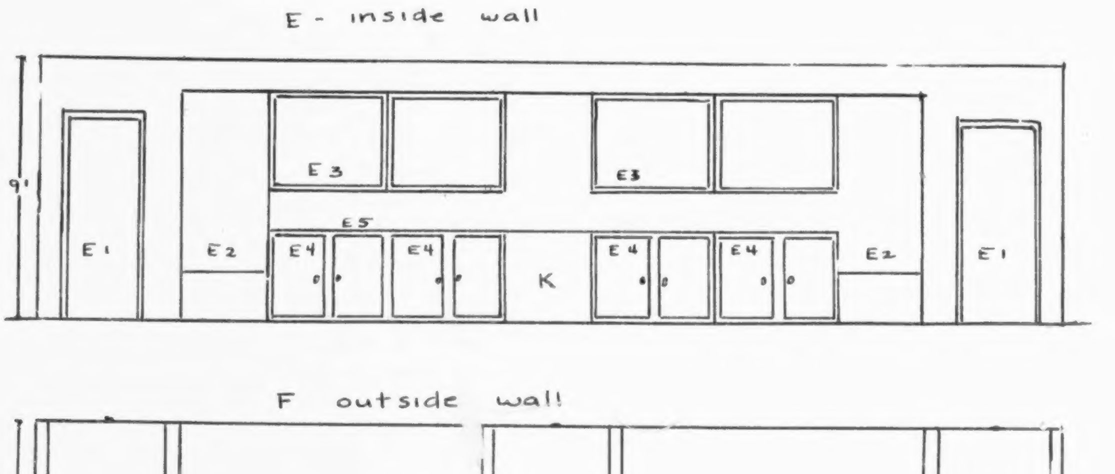

E - inside wall
9'
E1
E2
E3
E3
E5
E4
E4
K
E4
E4
E2
E1
F outside wall
9'
F1
F3
F2
F4
F1
F3
F2
F4
F1
4'
4'
43'
4'
E1 door to hall 30"x 78"
E2 glass display case 6½'x 4'x 3'
E3 cupboard for paints 3½x 4'x 1'
E4 cupboard jars, sponges 3 x 4 x 1
E5 counter top 20'x 1'
F1 shelf display - ceiling to floor 4'x 9'x ½'
F2 window shelf 1'x 10½'
F3 windows
F4 book shelves 3½'x 1'
M - ART WORK CART
3'
42"
M1
M2
M3
M4
M5
M6
M1
28"
42"
2'
M2
ART WORK CART
M1 sliding work area and "in" drying board
M2 sliding work area and "in" drying board
M3 storage of colored paper 18"x 24"
M4 storage of colored paper 12"x 18"
M5 storage of colored paper 9 x 12
M6 3D drying area

FIGURE 3

Special Art Room

Special art rooms are necessary for secondary schools. The equipment provides for work in drawing and painting, as well as in several crafts. Most of the cupboards are equipped with adjustable shelves and sliding doors. The doors should be covered with cork board for display purposes. Display cases are built into the wall which separates the classroom from the hallway. Two are equipped with adjustable shelves for showing three-dimensional objects. The center case has a partition providing for exhibits of flat work to be shown in the classroom and in the hallway.

At the front of the room, on either side of the blackboard, are cupboards for filing illustrative materials and pupils' work, and above them shelves for art books and magazines. Below the blackboards are two vertical files. Cupboards below the sink are for crocks, pails, and other utensils.

The cabinets near the door of the auxiliary room are provided for storage of students' craft work, one for metal craft or woodcarving, the other for ceramics. The upper sections of the cupboards that are built into the wall separating the classroom from the hallway may be used for racks and shelves to store small tools needed in metal craft, woodworking, and the like. The lower portions of these cupboards may be used for storing larger equipment and students' unfinished work. The work bench under the windows should be covered with stainless steel or similar material.

Four cabinets on wheels are provided in the storeroom. These may be equipped with necessary tools and materials for any craft or project and wheeled into the classroom as needed.

Furniture and General Equipment (Suggested)

1	teacher's desk and chair
24	student tables, with the following specifications: 30 inches long, 20 inches wide, 30 inches high with hard-surface top 1¼ inches thick
24	student chairs
2	workshop benches, equipped with woodworking vices, large anvils, and stands to hold stakes.
1	paper rack, 36 inches
1	paper cutter, 18 inch blade
1	gas plate or electric plate
2	shears, 12 inch full length
—	opaque shades at windows
1	beaded screen, 8 by 8 feet mounted on spring roller with attachment for fastening to wall
2	potter's wheels
1	galvanized can, 24 inches high by 20 inches in diameter
1	jar, stoneware with cover, 5 gallon size
2	18 inch enamel ware dishpans
4	enamel ware pans, 8 inch diameter
	modeling tools:
	wood modeling tools, 6 inch No. 4 and 7—2 dozen
	wire end, 6 inch No. 102 and 103—2 dozen
	turning tools—1 no. 4 and 1 No. 2
	drawing boards ¾" by 18 by 24 inches

(Also included are all the tools and equipment needed for crafts)

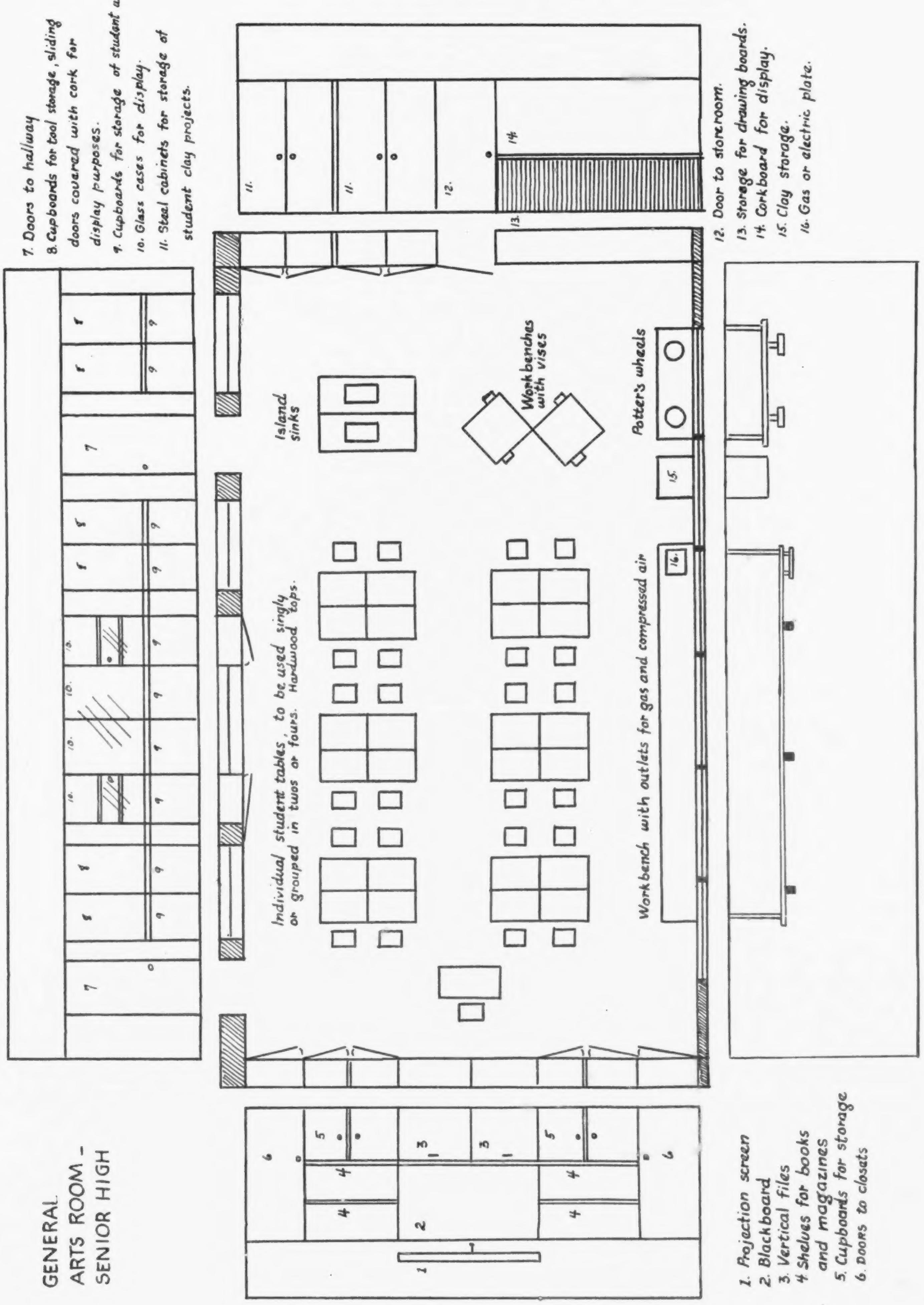
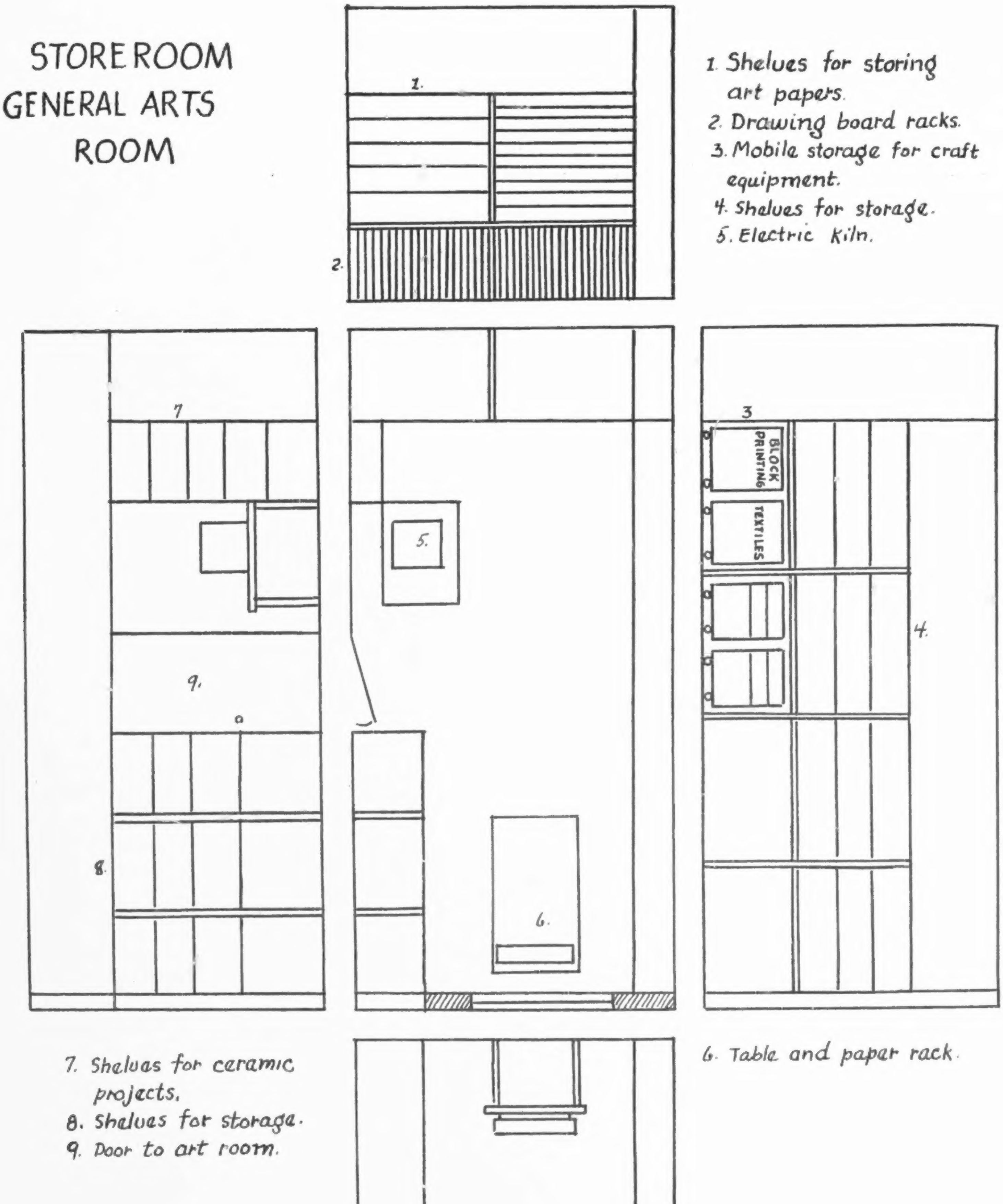

GENERAL
ARTS ROOM –
SENIOR HIGH
1. Projection screen
2. Blackboard
3. Vertical files
4 Shelves for books
and magazines
5. Cupboards for storage
6. Doors to closets
7. Doors to hallway
8. Cupboards for tool storage, sliding
doors covered with cork for
display purposes.
9. Cupboards for storage of student work.
10. Glass cases for display.
11. Steel cabinets for storage of
student clay projects.
12. Door to storeroom.
13. Storage for drawing boards.
14. Corkboard for display.
15. Clay storage.
16. Gas or electric plate.
Individual student tables, to be used singly
or grouped in twos or fours. Hardwood tops.
Island sinks
Workbenches with vises
Potter's wheels
Workbench with outlets for gas and compressed air
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

FIGURE 4

STOREROOM GENERAL ARTS ROOM


1.
2.
3
BLOCK PRINTING
TEXTILES
4.
5.
6.
7
8.
9.

1. Shelves for storing art papers.
2. Drawing board racks.
3. Mobile storage for craft equipment.
4. Shelves for storage.
5. Electric Kiln.

6. Table and paper rack.

7. Shelves for ceramic projects.
8. Shelves for storage.
9. Door to art room.

FIGURE 5

In-service Education

Education is a never-ending, growing process. A teacher should strive for professional improvement not only with special emphasis on the area of teaching in which he works but also in other areas. In-service training provides an opportunity for school personnel to keep informed and grow professionally.

Such experiences help the teacher to keep alive the initial creative urge with which all children are born and to remember that it is the child's expression of himself that comes first.

Purposes

1. To make the teacher effective to such an extent that an art program becomes important in the eyes of administration, community, parents and students.

2. To offer additional training in theory of child growth in art, the principles of art to be taught, materials to use, and methods of accomplishing objectives.

3. To be able to evaluate the student's work through an understanding of the creative development of the child.

4. To help the teacher realize that the child must be developed to meet his needs in the social world in which he lives.

The Workshop—

- Creates interest in art.
- Encourages experimentation with new media and methods.
- Gives the teacher security in classroom teaching.
- Develops good taste.

Additional In-service Opportunities—

- Reading of books, magazines, and other publications.
- Audio-visual, films, slides, TV, radio.
- Resource people—local artists, architects, designers, craftsmen, and business people.
- Museum visits, exhibits and displays.
- Professional meetings and curriculum studies in local, state, and national organizations.
- Exchange of ideas, visits, and exhibitions within the system and with other systems.

Other Opportunities for Growth—

- University training, extension, correspondence, and residence.
- Travel.
- Exchange teaching.
- Personal expression in the arts.

References

Conant, Howard. *Art Workshop Leaders Planning Guide.* Worcester, Mass.: Davis Publications, Inc., 1958.

Howlett, Carolyn S. *Art Education Bibliography.* The Art Institute of Chicago, Illinois.

A classified listing of art education publications organized as an aid for the quick and efficient location of reading materials. The references were screened and classified under twenty-one categories covering major phases of art education; 97 pages mimeographed, $3.00.

State University of New York, College of Education. *The Beginning Art Teacher,* Buffalo 22, N. Y.

This has a bibliography of books, magazines, films and a list of places to order supplies.

Acceptable Organization For the Art Program

Time Allotments

An average time allotment in special art instruction for the elementary schools is 125 minutes per week. At the kindergarten-primary levels art is usually given daily as it enters into many experiences of the young child. Longer periods, two or three times weekly, are desirable in the upper elementary and have to be adjusted locally in the classroom schedule. Introduction of new media or a new process requires a longer period.

Art scheduling in the junior high schools should be on a yearly basis. A minimum of two periods a week for not less than 45 minutes per period is recommended. Class periods may vary, but the total average is 225 minutes per week. Art is often scheduled for double periods, depending on the needs of the program.

The size of the secondary school district, the basic programs in elementary and junior high schools, and the resources of the schools are factors in determining the courses in high school.

A minimum program would be a year of basic art, one year of advanced art, and a basic appreciations course. In large high schools there should be opportunities for students to take art courses each year in their secondary school. General art or basic art workshop courses are often divided into semester or year courses in the following areas:

Painting and drawing
Ceramics and sculpture
Print-making
Photography
Two- and three-dimensional design
Art history and culture

Class Size

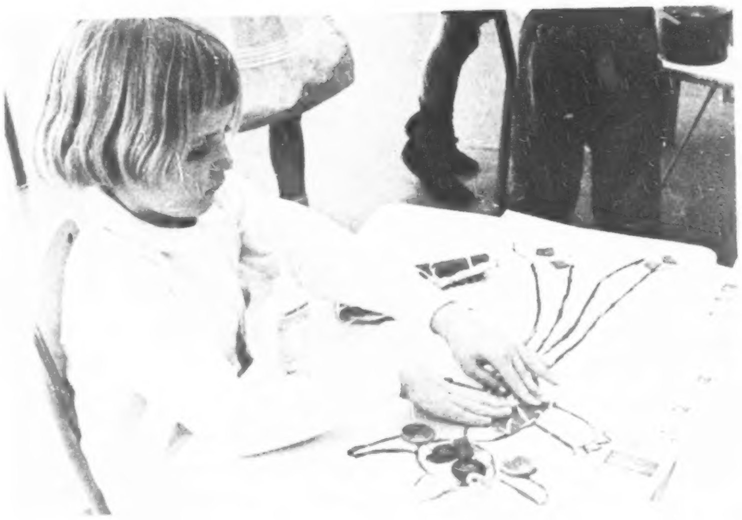
A desirable class size in the junior high school is a maximum of 25 to 27 and in the senior high school 24 students. The art teacher should have one period a day for non-teaching functions in relation to his program. In addition to scheduled teaching, there should be time for counseling, preparation and working with exhibits.

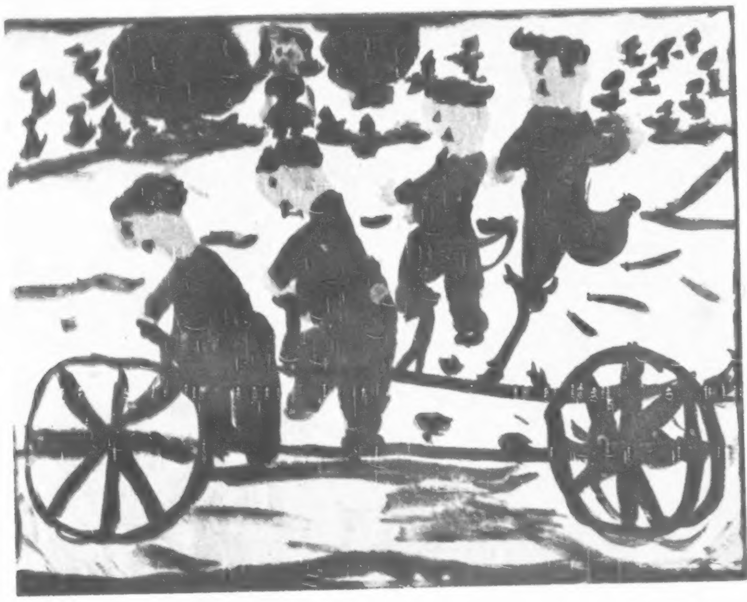
Art in the Primary Grades

This section of the curriculum is concerned with developing rich art experiences for children in the primary grades. There are many problems which are likely to exist in these grades in relation to the teaching of art. Seldom is there an art specialist, and frequently the art supervisor or art consultant, if there is one, will have little opportunity to visit the individual classrooms. This places the largest responsibility for the art teaching on the classroom teacher. However, it need not discourage or frighten the teacher who has little or no background in art for art is so closely and personally related to the child that understanding him and his needs will go far toward making art activities valuable, educational, and exciting.

The primary teacher should be especially concerned that he encourage the awakening of the child's awareness of his environment, and be conscious of the child's understanding of his environment. He should stimulate the child's experiences through the exploration of materials, the appreciation of objects with which he comes in contact, the learning of ideas, the development of critical thinking, and the development of his satisfaction and security.

The teacher must, however, establish for his own group the specific goals to be sought. Among these should certainly be the enrichment of the child's life, development of his powers of observation and appreciation, exploration of new ideas, invention, imagination, problem-solving, and conclusion-making.





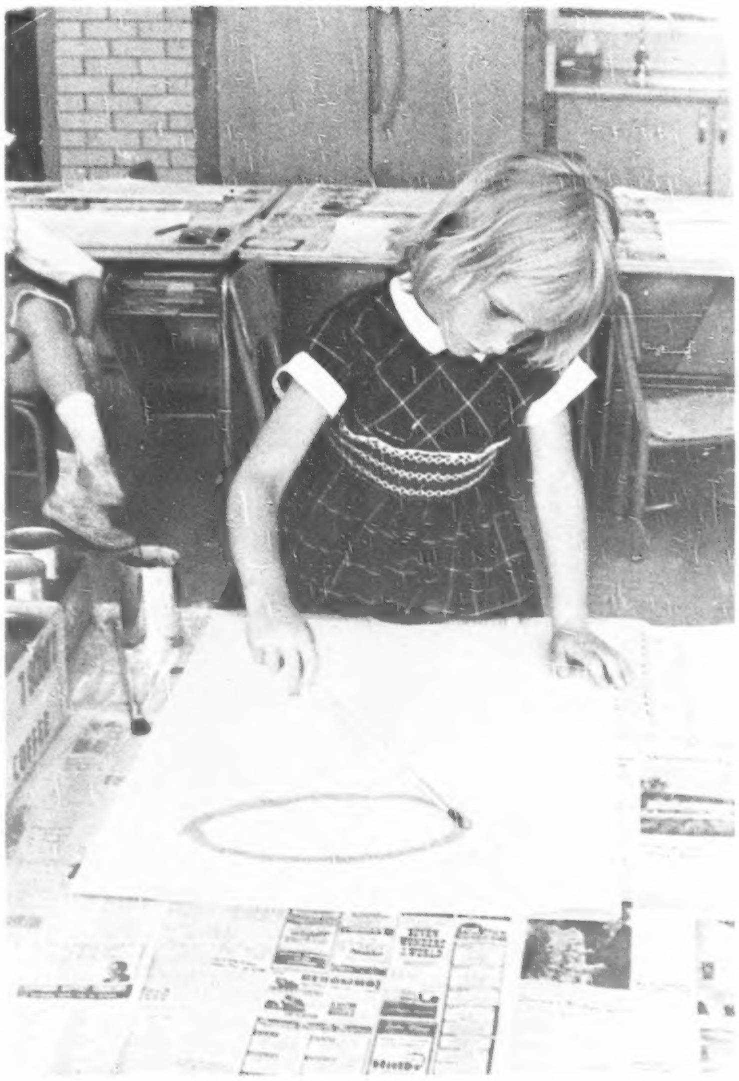
The Child

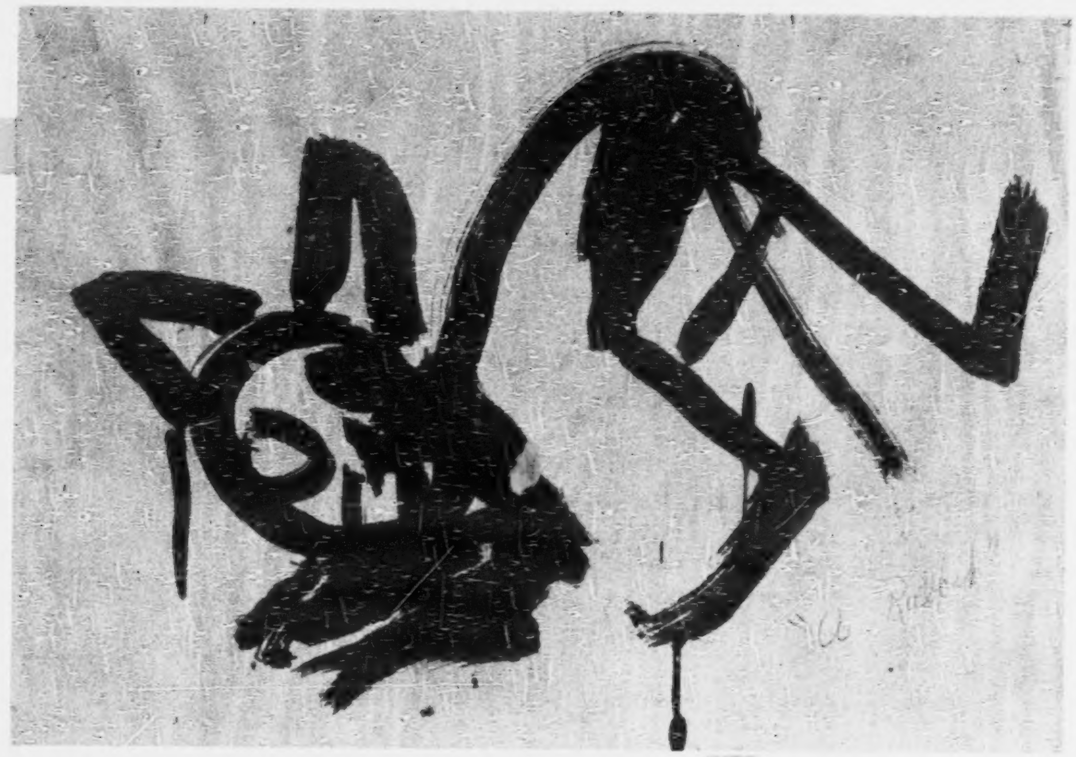
While it is not possible to indicate specifically the changes individual children undergo in their relationship to their environment, the teacher should be aware that such changes occur. Seldom in any other field, but often in art, is it forgotten that the child is not an adult. He does not think as an adult, react as an adult, or express himself as an adult. Children's first experiences in picture-making will take the form of scribbles. Whether they are still scribbling in kindergarten or first grade is very largely determined by the amount of picture-making experiences they have had before coming to school.

The scribbles, in turn, will develop into symbols, which will be used to represent the objects they see. Often there is little resemblance between these symbols and the objects in the picture. They are primarily experiments which children must make in finding a way to express themselves visually. As they mature, relationships between the objects in the picture will emerge, symbols will become people, animals, houses, and pictures will take on recognizable form. This same kind of development can be seen in terms of children's ideas about space or the illusion of three-dimensionality in their pictures.

Initially, the world centers in the child, and the pictures will reflect this self-centeredness. Again, as they mature, they will discover that objects exist in relation to each other, and a simple baseline will become the symbol for this relationship. It is not usually until the third or fourth grade that children show much concern about depicting objects in pictures as they appear in space to adults. The teacher must be aware of these characteristics, and as these experiments are being made, no adult ideas should be imposed on the child.

What this means, then, is that during these critical primary years, the teacher must allow the child to find his own understandings about his environment. It becomes the teacher's responsibility to provide activities which will point out environmental conditions and help the children to become sensitive to their world, and to allow them to develop these understandings at their own rate and in their own way.

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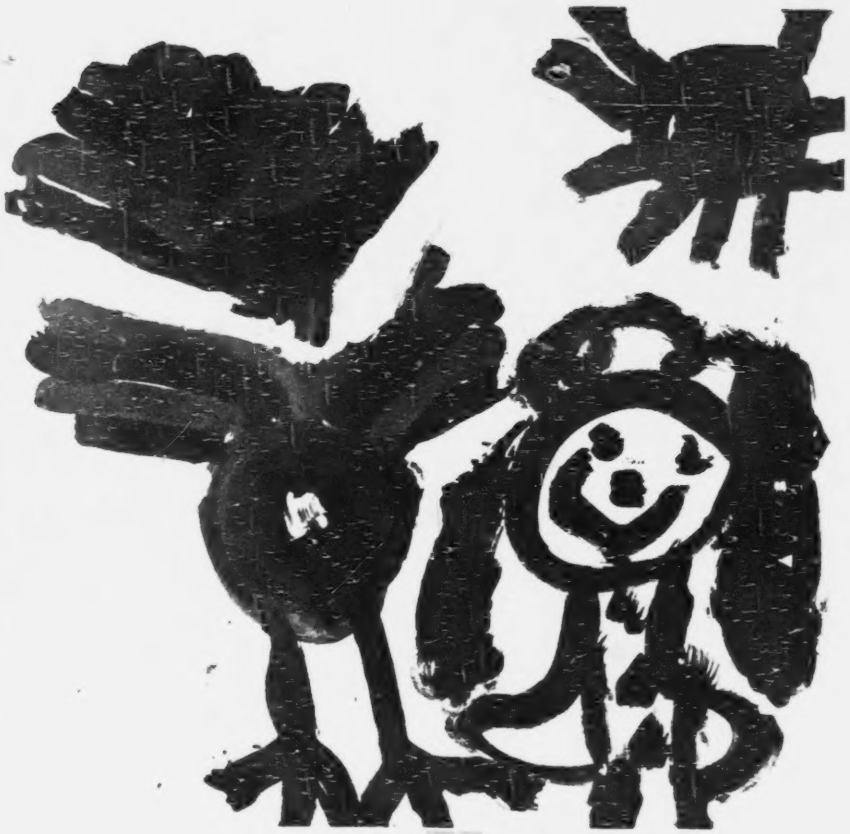
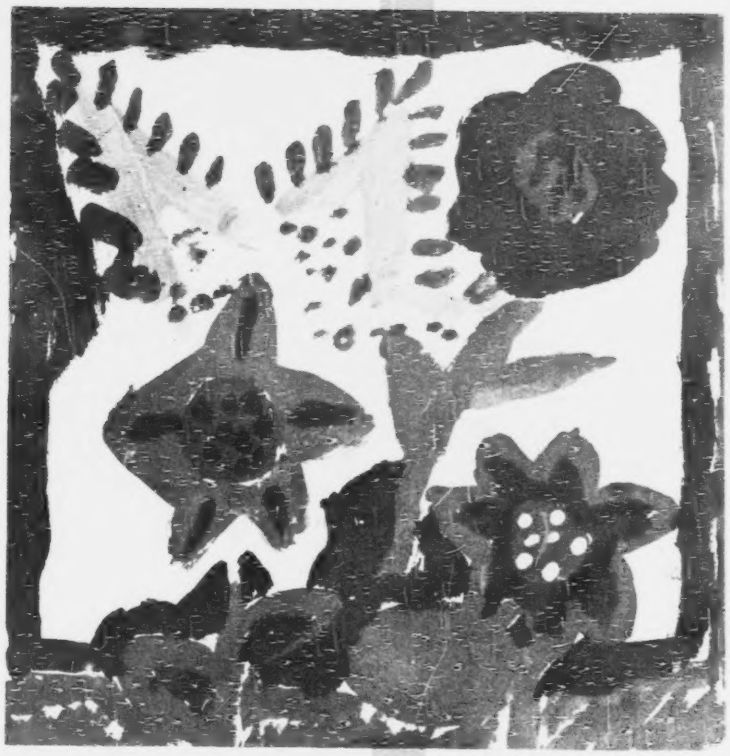




Materials

The art materials with which children work during these first years are of great importance. They are the means of expression and should be suited to the children's needs and abilities. The teacher of children this age knows, for example, that motor coordination is not highly developed and consequently, they should not be restricted to materials which require a high degree of muscular coordination. The teacher is also aware that children's span of interest may vary considerably. It is usually extremely short, and the materials with which they work should be related to this characteristic. Sometimes, however, children may become extremely engrossed in a particular project, and the materials should be those which will allow for a thorough experience with them. There should be a large variety of materials available, so that while they are exploring ideas, they can also be exploring media and can then become aware of the many different effects that are possible with these different media.

There should be a sufficient equipment budget for art and there is no reason to assume that for a vital art program the cost can be less than the cost for books and laboratory materials in other courses. A challenging program cannot be presented with limited materials or those of poor quality. Scrap materials are essential to provide children with inventive experiences, and they provide valuable supplementary media. However, they should not be considered a substitute for high-quality art materials.

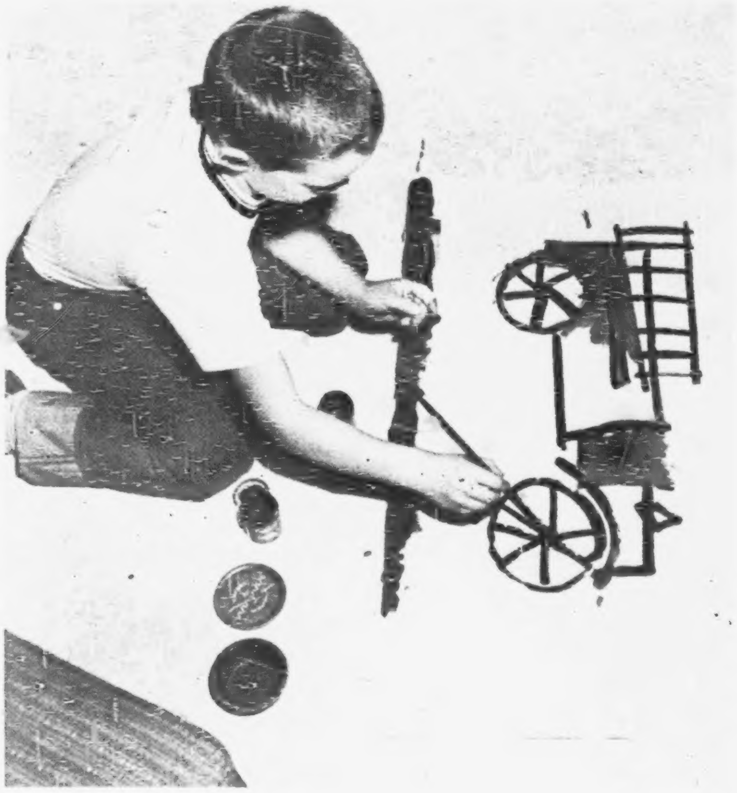
The following list of materials represent basic ones which are suitable for children of this age:

Brushes—½ inch
Chalk—colored
Clay
Crayons
Glue
Easels
Paints—tempera
Paper—newsprint, construction, and white butcher
Paste
Scissors—pointed
Starch

Art Experiences for the Young Child

Art activities should be based on the children's own experiences. They must relate to things children know, to things they have done, to things they have seen, and to things to which they can react.

Motivating children for an art activity is one of the most important responsibilities of the teacher. Knowing what children know, do, feel, think, imagine, and are interested in will provide the basis for this motivation. Usually the interest is in themselves and what they do. As they mature, their interests will broaden to include family, school room, friends, and community.



If the teacher takes advantage of these interests, motivation need not be a difficult problem. Children love to draw, paint, model and build, and the motivation essentially becomes a means by which the teacher can channel this love into positive and creative experiences. Unmotivated children are ones set adrift, and it is rare that they will find satisfaction in the work they do.

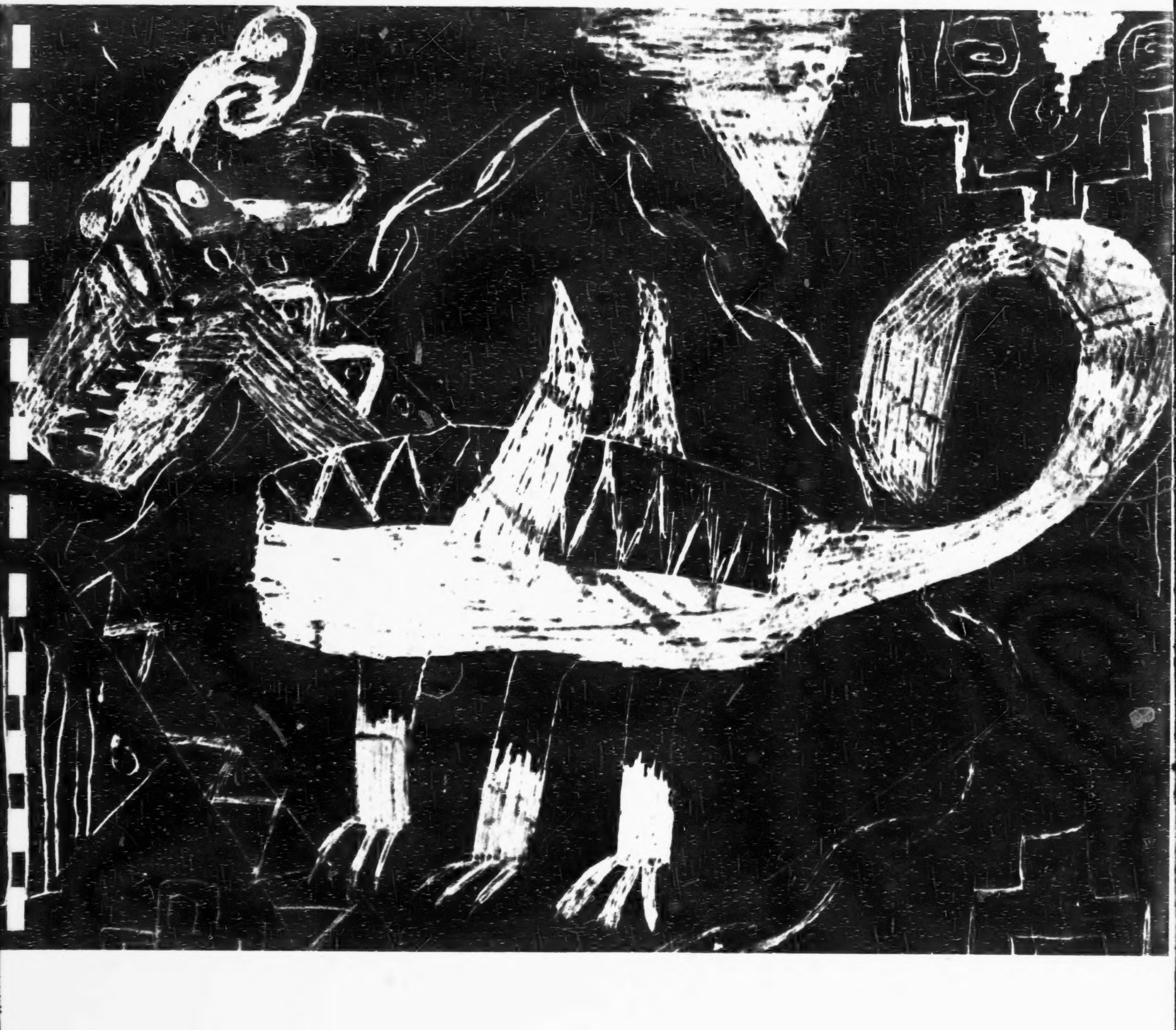
If the goals of art are to be achieved, children must find their own solutions to problems, develop their own personal symbols, make their own choices, and arrive at their own conclusions. However, they can do this only with the teacher's help, for it is he who relates the scope of the problems to the children's experience and ability, and who gradually increases the complexity of those problems. Children should always know that they can rely on the teacher, but should not be made to feel they must be dependent upon the teacher. Motivational ideas might include field trips, walks, music, films, poetry, stories, dance, outdoor classes, and actual objects brought into class.

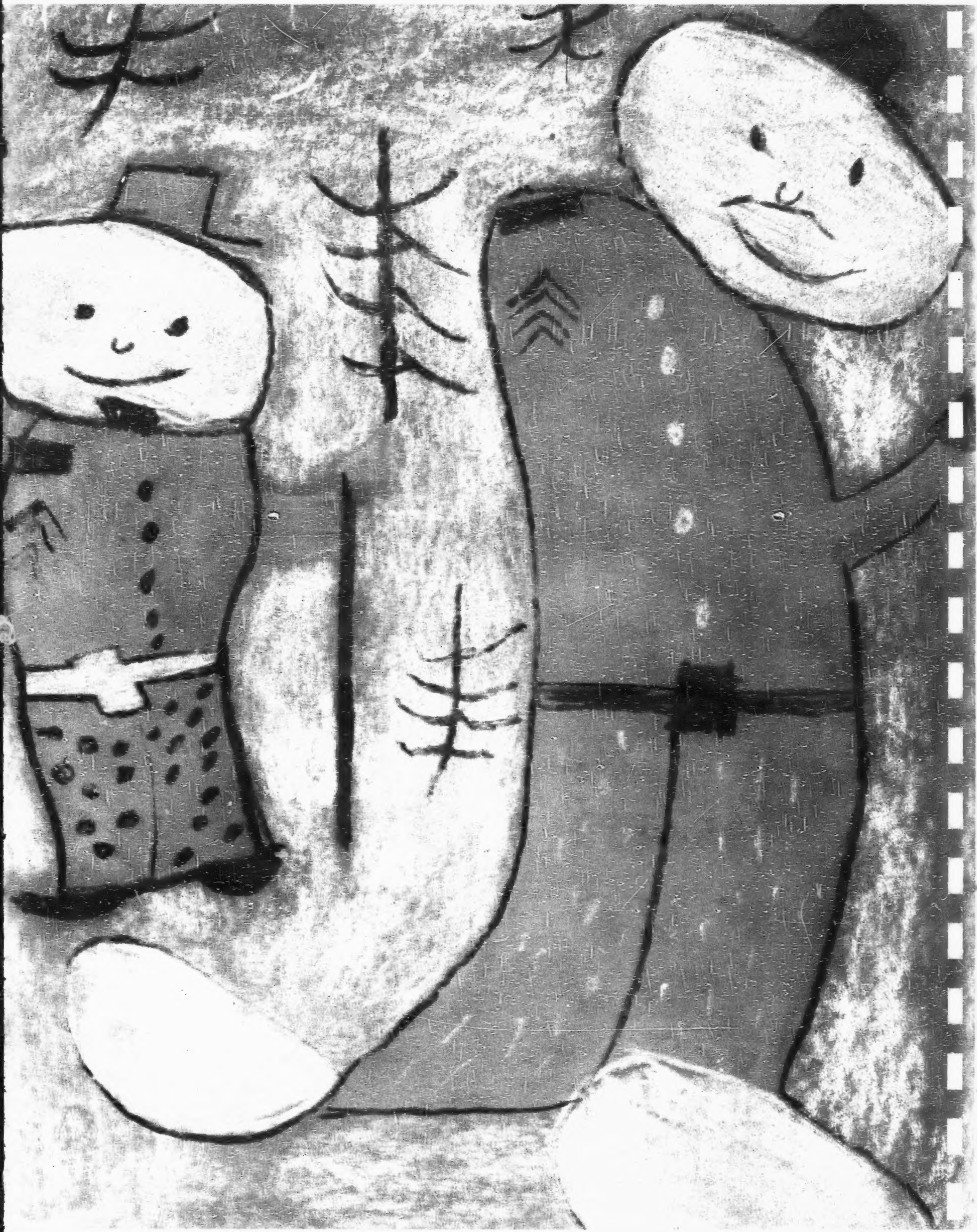
Art for the young child should consist of activities in painting, drawing, modeling, carving, building, and construction. For the child to gain the greatest value from these experiences, he should have an opportunity to work in most of them more than once during the year.

The art activities which follow are grouped according to the medium and generally go from simple to more complex projects within the medium group. However, each teacher must order his own program so that it can be meaningful to his own group of children and his own situation. With some groups, activities should be repeated more frequently than with others; third graders might find some of the experiences are ones they have done many times before and would benefit more from skipping those. Each of these, however, has been selected because it can be used in any of the grade levels from kindergarten to grade three.

Obviously, motivation should be different in the different grades; standards and evaluation should not be the same in grade three as in grade one. But, a structure of a program is provided here, since these experiences are ones which will involve the children in the kind of art activities that will provide a sound basis for art in the later grades.

Experimenting to learn the possibilities and limitations of the artist's materials will help children develop resourcefulness and ingenuity. For example, changing papier maché egg cartons into interesting flower shapes calls for thinking. Expressing himself still further by adding color, the child discovers rhythm, contrast, and value. This discovery can result only from positive experimentation with the materials the children use.





DRAWING

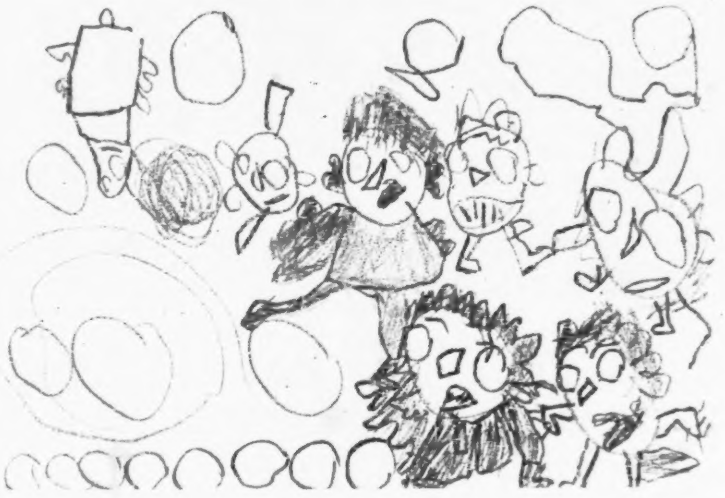
Drawing helps the child develop an awareness of the world around him. Look! See! and Draw! Given the opportunity, material, and a wholesome atmosphere, children's drawings will develop along a regular growth pattern.

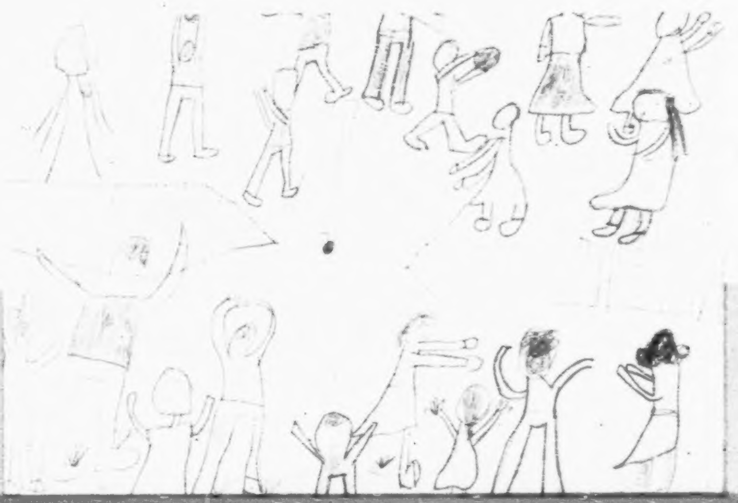
Skill in handling drawing materials comes with many experiences in exploring and manipulating each drawing tool. The crayon, pencil, chalk, charcoal, and felt pens are a few of the drawing tools used in lower elementary levels. Children enjoy a variety in sizes, shapes, and types of paper.

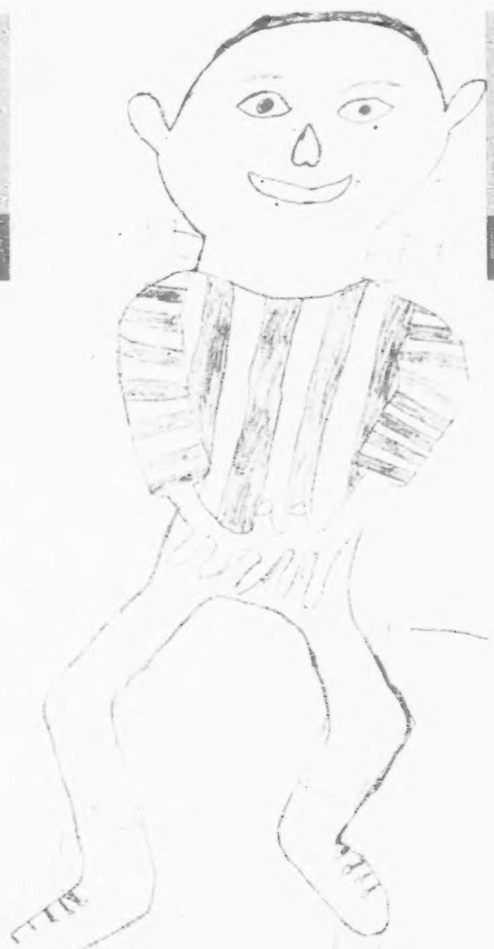
The teacher should encourage the full use of each tool; try pushing, pulling, sliding and twisting, using all sides of the tool, not just the point. The young child should always be encouraged to fill his paper, working in a large and free way.

After a walk through a field, drawing can help the children retain impressions longer and more vividly. Observation can be developed. Even in a small area of the earth there are many interesting things to draw: insects, rocks, sticks, humps in the earth, clusters of grasses.

Different shapes of paper can be used with various pressures on the drawing tool: light, medium, and dark tone give interest to the drawings.







Ways Drawing Can Be Used

Children can draw from a model. They enjoy drawing each other as much as modeling for the class.

A visit to physical education classes will help children note what great differences there are in people. There is great action to record in a physical education class.

Outdoor sketching can develop an awareness of the world around. The children should be encouraged to make full use of the drawing tool.

Undersea pictures are interesting. Children are fascinated with undersea life and can use their imaginations to interpret it.

Children enjoy making their own choices. Sometimes a variety of materials can be placed around the room and children may choose what material they want to try:

Paint	Pencil	Chalk
Clay	Crayon	Charcoal

There are many other ways in which to use drawing. Subject matter should be related to experiences which the children have had.

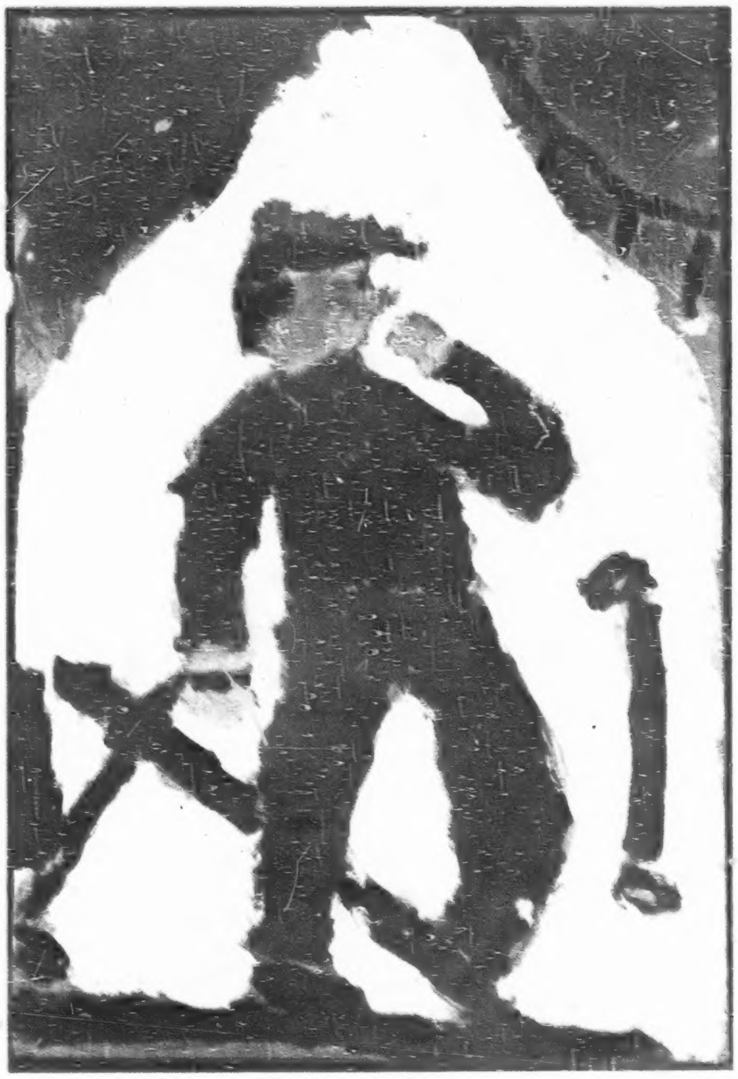
PAINTING

For the young child, paint offers unlimited opportunities for experimentation. Its use has probably been limited prior to entering school, and the anticipation of using paint or painting is foremost in the child's mind upon entering kindergarten. Therefore, it is important that he have the opportunity to explore this medium soon after starting in school. Furthermore, he needs continued opportunities to work with paint if he is to build up skills. There should be ample materials and time for the child to explore the various ways of using paint. If the physical facilities of the room permit, several paint centers provide a more stimulating environment in which to work creatively.

It is essential for children to experiment with both materials and ideas. Ideas grow from kinds of experiences and each child responds to different stimulation. Therefore, children need many kinds of experiences which involve seeing, feeling, and even smelling before they can express their ideas.

Following are described some of the various experimentations for using paint, in addition to picture making.

Painting—Brush. Painting can be done outdoors, or inside the room on tables or floors which have been covered with newspapers, or paper may be clipped to an easel. Experiment with a variety of uses of the brush, that is, the point, flat surface, and side. Suggest making wide lines, thin lines, curved lines, zig-zag lines, spots. Call attention to these in the children's first paintings. Experiment with a brush full of paint and a brush with little paint on it. After the child has explored the many uses of the brush, he will be ready to express ideas of his own with paint.



Dry Powder Paint. This can be sprinkled on painted designs while designs are wet; shake off excess powder. Experiment with several colors and brush strokes; try printing on second paper or dripping with water.

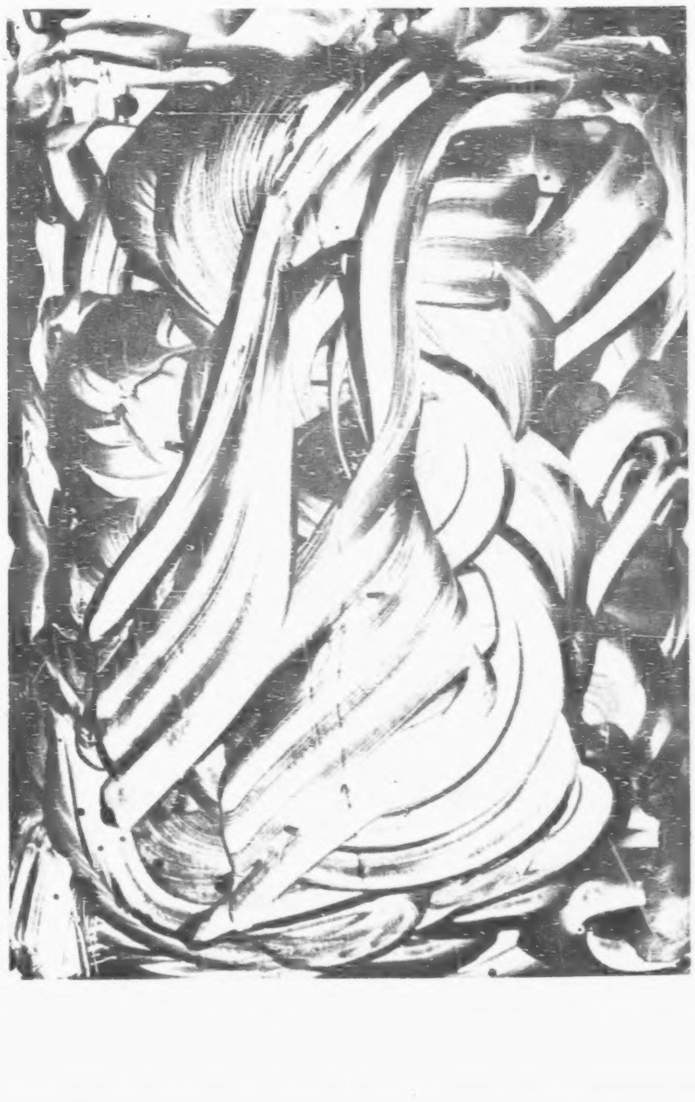
Splatter. Make a stencil by cutting shapes from heavy paper. Place stencil on paper and hold in place with pins. Splatter paint around stencil by dipping tooth brush in paint and rubbing it over wire screen. More than one stencil can be used in the same painting.

Pulled String. Dip a string in paint. Lay the string on paper in any chosen arrangement, leaving one end off the edge of paper. Cover this with a second sheet of paper. Lay a magazine or cardboard over this and hold securely, and then pull the string from between the papers. This procedure may be repeated with the same or a different color. It may be desirable to have two children help each other with this technique, one to hold the paper firmly, the other to pull the string. Encourage the child to further develop this design with crayon, cut paper, or brush.

Finger Painting. A glazed surface paper is needed. Immerse paper in a pan of water, or apply water to both sides of paper with a sponge. Place the paper on solid surface such as tables protected with oilcloth or linoleum. If papers are used to protect the tables, wet the paper on the glazed surface only. Liquid starch, wheat wallpaper paste, or commercial finger paint may be used. Dry powder paint may be added to the starch or paste mixtures or may be shaken on after starch base is on paper. Spread about one heaping tablespoon of finger paint over the paper. Work with the hands, using the palm, heel of the hand, knuckles, fingers, and arms. Encourage the children to work with both hands if the paper is securely anchored to the table. Discourage working with one finger. Finger painting is a quick, spontaneous process and a child should not work too long on one design. Place completed picture on newspaper to dry. Iron on reverse side.

Painting With Natural Resources. Clays in Colorado come in many colors—red, yellow, gray, white, and blue. They can be used as a painting medium. Add enough water to make the clay the consistency of paint, then paint with a brush.

Grass and leaves can be rubbed on the paper to give a green color; the yellow flowers of the dandelion, the purple of the iris are interesting when rubbed on the paper. When the designs are dry, they can be outlined with charcoal or crayon.



PAPER

Cutting shapes, arranging, and rearranging them, gives the child an opportunity to plan a satisfactory composition.

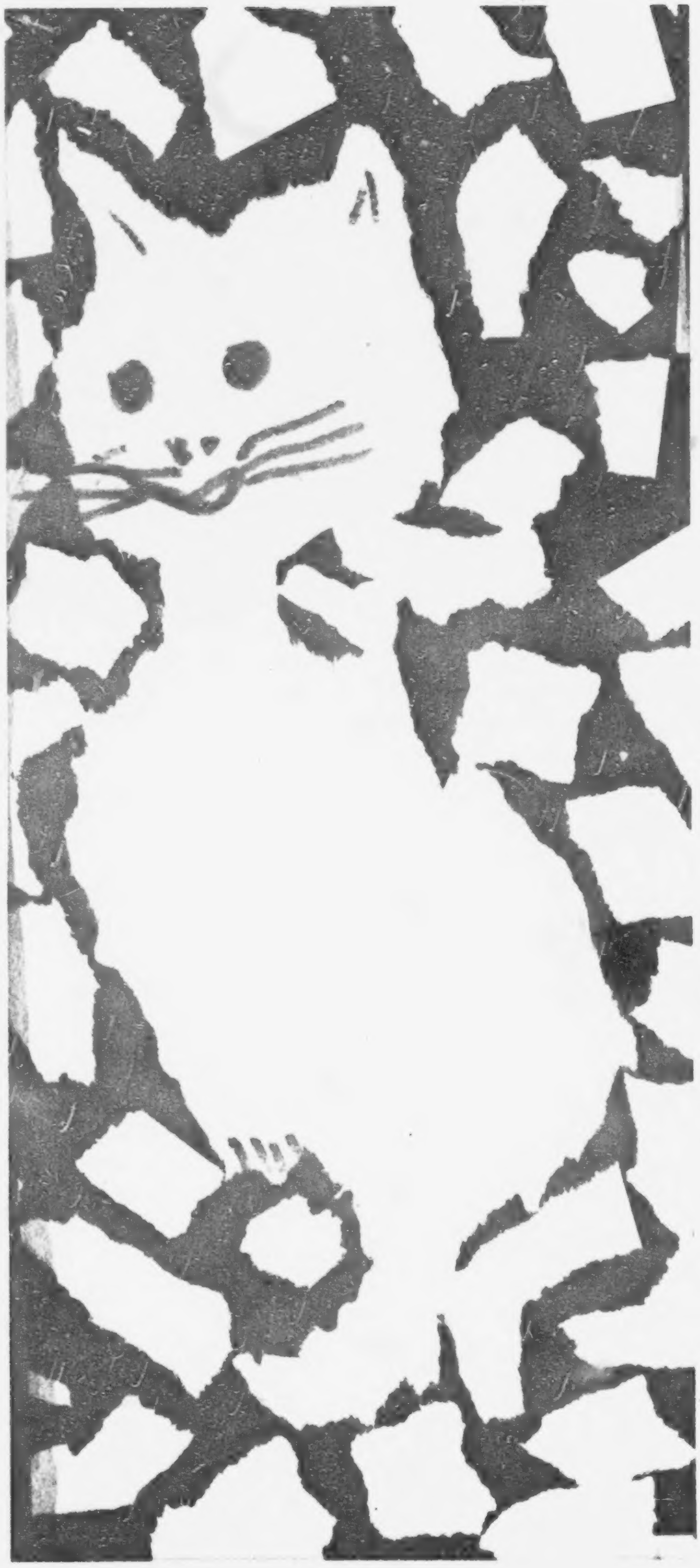
Many kinds of paper can be used to make pictures: construction paper, newspaper, wrapping paper, magazines, paper towels, corrugated paper, and colored tissue paper are a few of the possibilities.

Colored tissue paper, ironed between sheets of wax paper, makes a wonderful transparency which can be displayed in a window. Interesting water color effects result when crepe paper is placed on wet paper and the color bleeds out.

Torn Paper. Bold shapes with ragged edges result from tearing paper. The effect is quite different from cut paper, and can also be used in arranging pictures.

Paper Sculpture. This is a way of manipulating a flat two-dimensional piece of paper by rolling, cutting, and bending to make it three-dimensional. Try many ways to get the paper to stand by itself. Make boxes, bend strips into stair steps, roll paper into cones or tubes. Experiment with different ways of putting these shapes together by cutting to insert one through another, pinning, pasting, or stapling.

Cones or tubes may suggest people. Boxes and tubes may also suggest the bodies and legs of animals. Try cutting paper into fringes or rolling it into curls to add more details to the sculpture. The results may suggest animals, people, or abstract designs.



CRAYON

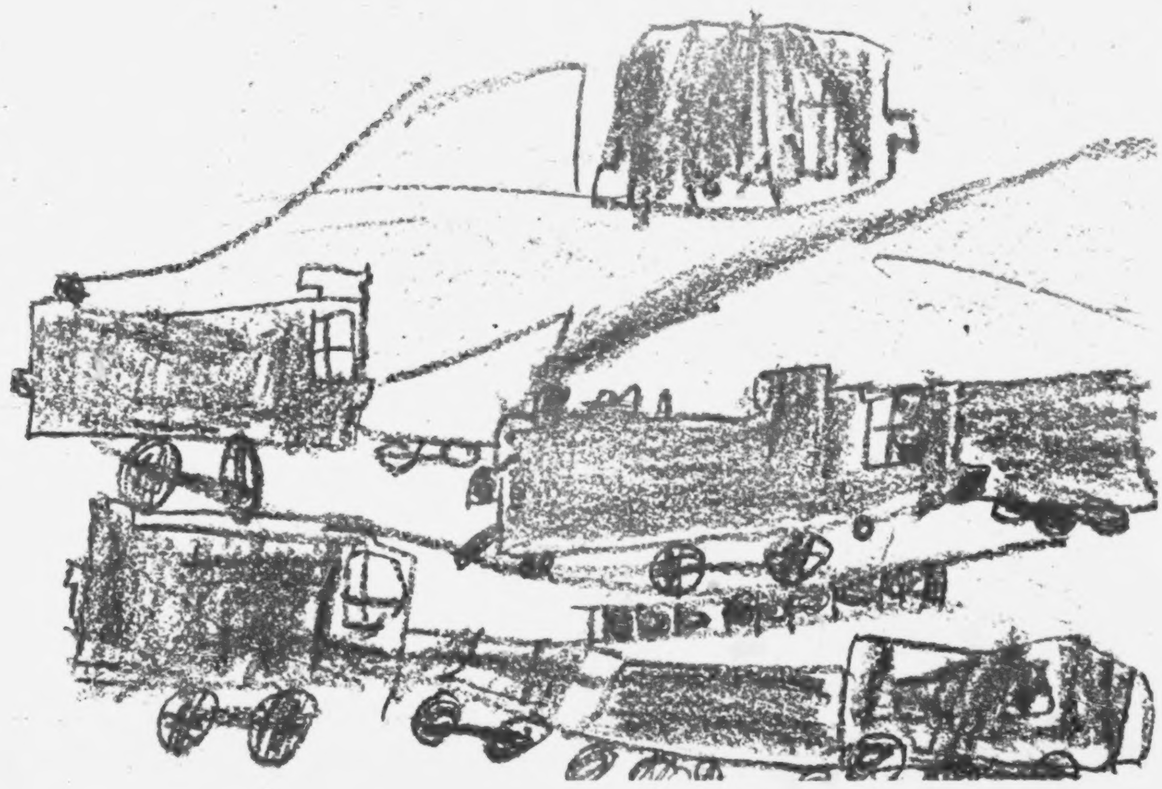
Because crayons are inexpensive, have a range of beautiful colors and are accessible, they are a popular medium. Children should be given opportunities to explore the many possible uses of crayons.

Crayon Rubbings. Texture discoveries often come through the experience of rubbing the flat side of a crayon over newsprint under which have been placed such things as burlap, onion sacking, and leaves. Search for other textures around the room. The children can discover how these texture rubbings can be used in pictures and designs.

Crayon Resist. When children have completed a crayon design or picture, suggest that they paint over the whole paper with thinned tempera or water color paint. This is a magical experience for the young child. The paint adds depth and details to the picture, as well as texture. Experiment with different colors.

Crayon Engraving. Crayon engravings are made by an overlay of black (or other contrasting color) over colored crayon. A picture or design is scratched out, revealing brightly colored shapes against the background of the contrasting color.

First, cover a piece of construction paper or cardboard with a heavy application of brightly colored crayons. Next, the crayoned paper can be covered with a solid overlay of black crayon or with thick tempera paint. If using the latter, mix liquid soap with the paint so that it will adhere to the crayon. Then, scratch lines and shapes through the black with an orange stick, nail, or the end of a paper clip, revealing the colors below. Newspapers on the desk will save a lot of needless picking up of the black flakes that come off.



MODELING

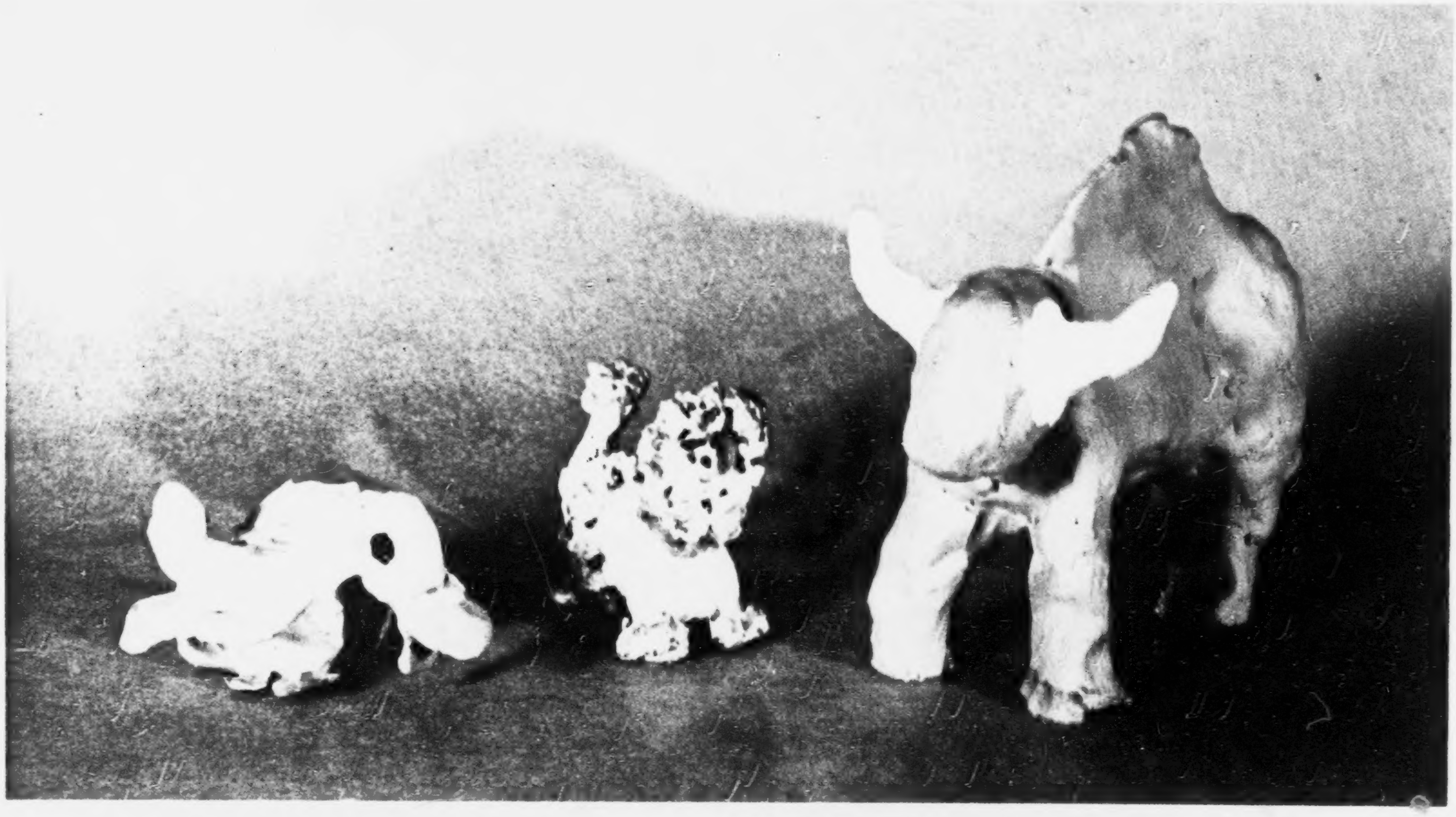
Modeling is pinching, pulling, pushing, and smoothing a piece of clay or dough-like material until it is made into the shape that the child wishes. Sometimes the clay itself suggests an idea of what to make and all that remains is to push and pull it in the right directions. It is best to start with a ball of clay, pulling out enough to make a neck and head or pinching down legs or arms, rather than forming these separately and sticking them on, because they will be less likely to break off. When more clay is added, the joint should be worked together until it is secure. By experimenting, a child will find that legs will need to be thick to hold up his article.

Children need ample time and many opportunities to express themselves in this medium. At first, many of the things they make will be flat and lack form, but through continued use in consecutive lessons, they will develop their skills in seeing and expressing ideas in three-dimensional forms.

Plasticene Clay. This is pliable and becomes softer as it is worked and does not dry out. It can be used over and over and is ideal for first modeling experiences. Sometimes it can be used as a planning medium for more permanent sculptural pieces.

Wet Pottery Clay. Pottery clay dries out when it is handled for a long time, but it can be kept damp with a sponge or damp cloth until desired form is completed. Clay can be stored in a plastic bag for several days, so that it will stay workable. When the object is finished, it can either be painted with poster paints and shellacked to give a more permanent finish or dried slowly and fired in a kiln.

Sawdust Dough. Mix two parts sifted sawdust and one part wheat paste and water together, and knead the dough until it has a clay-like consistency. It will be stickier and softer than clay and can be worked more easily if hands are dampened. Sawdust dough will not support itself as readily as clay, but it has an interesting color and texture when it is dry. The finished object can be sanded for a smooth texture or left rough, depending on the form. Birds, animals, and puppet heads can be modeled and decorated with paint.



CHALK

Colored chalk offers a softly fluid line and shape experience when used in uneven chunks or on the side of the stick. Wavy lines, zig-zag lines, and interrupted lines provide rhythmic explorations of this medium.

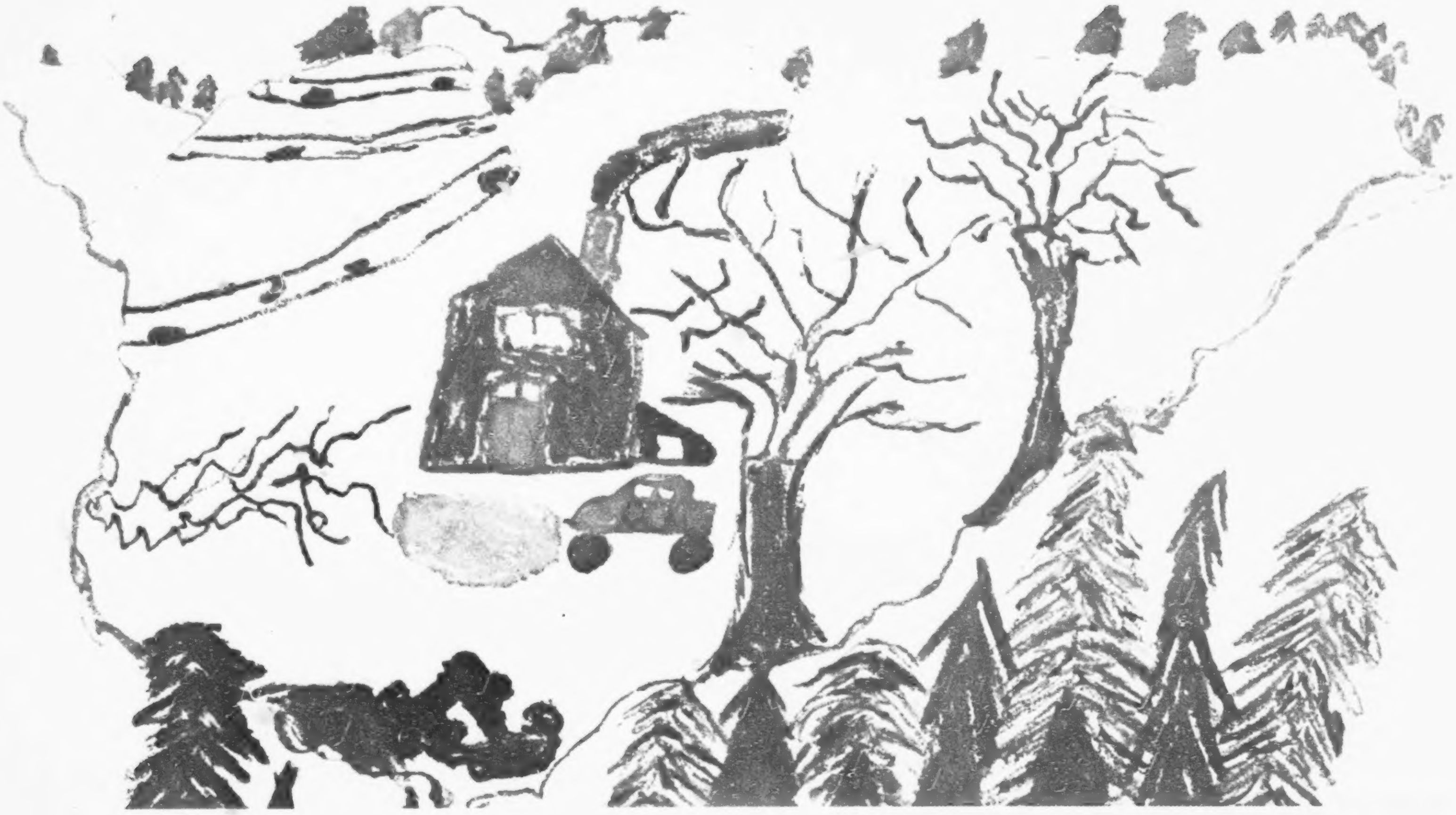
Opportunity for exploration is needed, and for this purpose newspaper and newsprint are good materials. Later, colored construction paper may be offered in a variety of sizes for use with chalk.

Chalk will smear, and fixative is desirable: commercial or home-made fixatives can be used.

Chalk On Wet Paper. Wet the paper before drawing on it with chalk. This will give different effects, and reduce the smearing when it is dry.

Chalk and Buttermilk. Brush or sponge buttermilk on the paper and draw into it with chalk. The buttermilk will fix the chalk to the paper and it will not rub off.

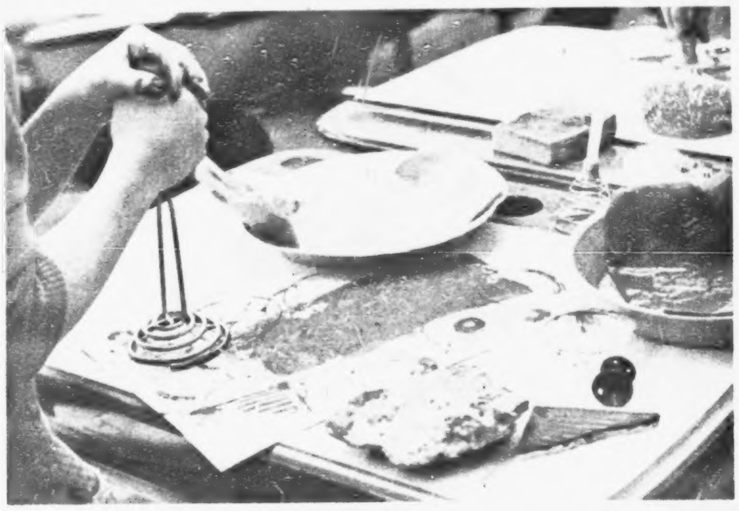
Chalk and Sugar Water. Dip chalk sticks into sugar water solution and draw with these. This solution makes colors brighter and acts as a fixative.



PRINTS

Prints are made when a textured surface is covered with paint or ink, then pressed on paper or cloth. The bumps or ridges of the surface pick up the paint, then are transferred to the paper.

Use a brush to put ink or paint on the surface of the object to be used for printing. Another method of printing is to place a piece of heavy cloth in a shallow pan, pour in some paint which has been mixed with a little wheat paste, and make a stamp pad. Press the textured surface on the wet pad and print.

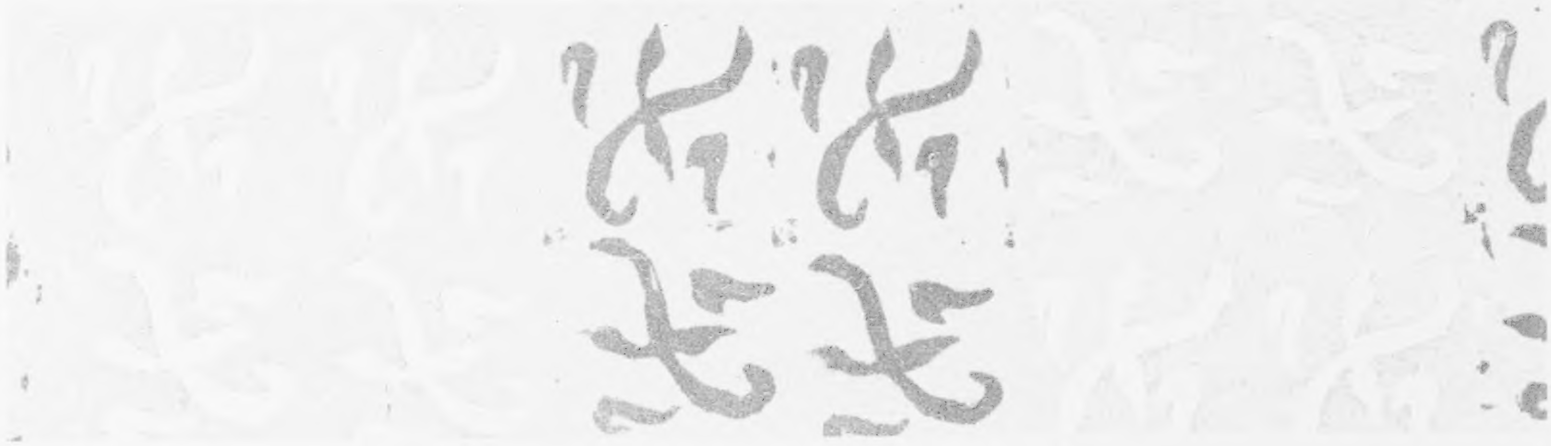


Using Common Objects. Blocks of wood, corks, erasers, string, sponges, cloth, or combs, can be explored as materials with which to print. Weeds and grasses, leaves, kitchen utensils (fork, strainer, potato masher) potatoes, carrots, cabbages, and flower heads (zinnia or marigold) can be used for printing.

Stencil Prints. Cut shapes from light cardboard, construction paper, or mimeograph stencil backing. Arrange on another sheet of paper, then pin in place. Color can be applied to these stencils in various ways:

1. Dry brush—stroke from center of cut-out, out and over the edges.
2. Sponge—stipple paint beyond the edge of the cut-out.
3. Spray gun—spray poster paint around cut-out.
4. Chalk—dusted on with felt eraser or stroked from center past the edges.

Remove pins and lift cut-outs. Try pinning on another arrangement of cut-outs and applying a different color of paint until the desired effect is reached. (Refer to painting section for other stencil uses.)

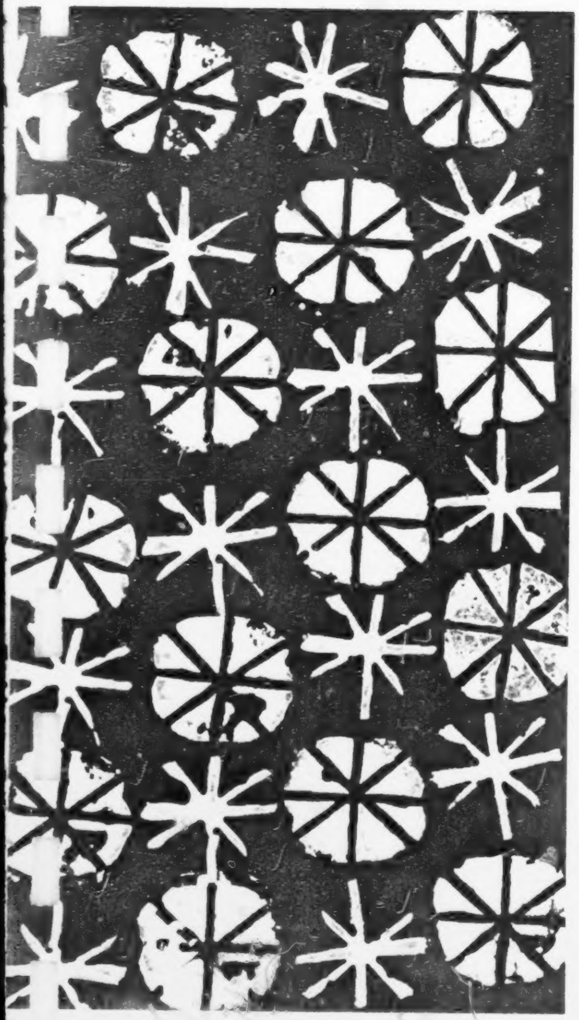


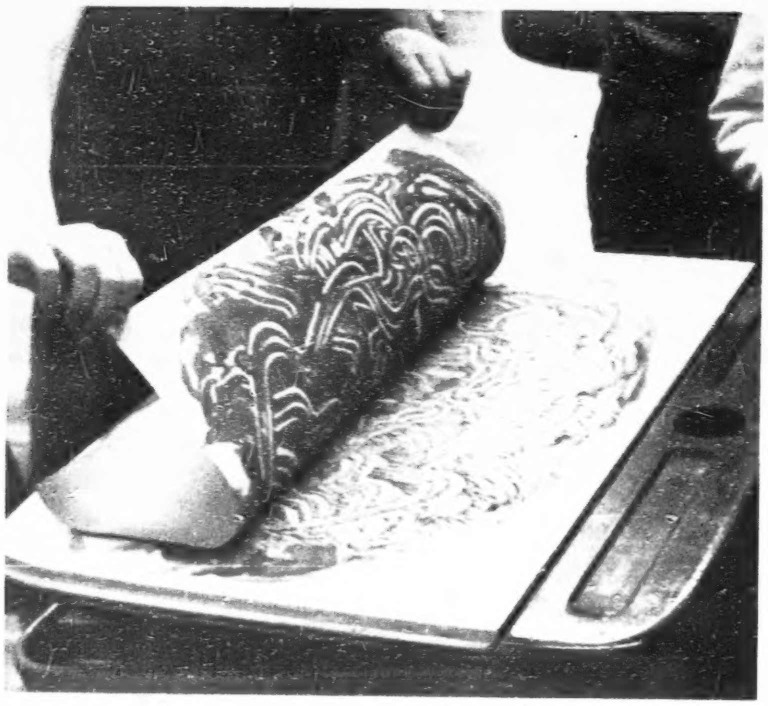
Monoprints. Use fingerpaint or petroleum jelly mixed with powder paint to make monoprint ink. Spread the ink on a washable table top, smooth-surfaced wood, or a piece of glass. Use this mixture as in finger painting. Lay a clean piece of paper on top of the painted surface, and with dry hands, rub gently across entire paper. Lift off the paper carefully from one side, or try jerking it off quickly. The results will be different.

Bleach Prints. Use a small amount of bleach on pad of heavy cloth in shallow foil pan, in place of ink or paint. Select wood, sponges, kitchen utensils, corks, potatoes, or carrots, or other "printable" objects. Print with these on colored construction papers. The bleach will change the color of the paper and a print will result.

Clay Printing. Roll out a lump of clay until it is flat, smooth, and even. Draw with a pencil, making the lines and textures deep into the clay. With a brayer, roll on a layer of tempera paint that has been mixed with paste. Place paper to be printed on top of clay and roll a dry brayer gently across the top, or press with the hands to obtain "print."

Potato Printing. Cut potatoes in simple, abstract forms. Prepare a mixture of tempera paint and wheat paste to a creamy consistency. Apply paint to the cut surface of the potato with a brush, or dip potato in the mixture and print. Printing may be done on newspaper, cloth, or other materials. Each child could contribute to a composite picture or mural by printing with potatoes cut in various shapes.





OTHER ART EXPERIENCES

Papier Maché. Very simple forms may be made in lower elementary grades. More complicated constructions are suggested for older children. Strips of torn newspaper are dipped in wheat paste, the excess paste removed, then laid in overlapping layers over an armature or framework until the surface is smooth. The armature can be made in several ways, depending on the kind of object being made.

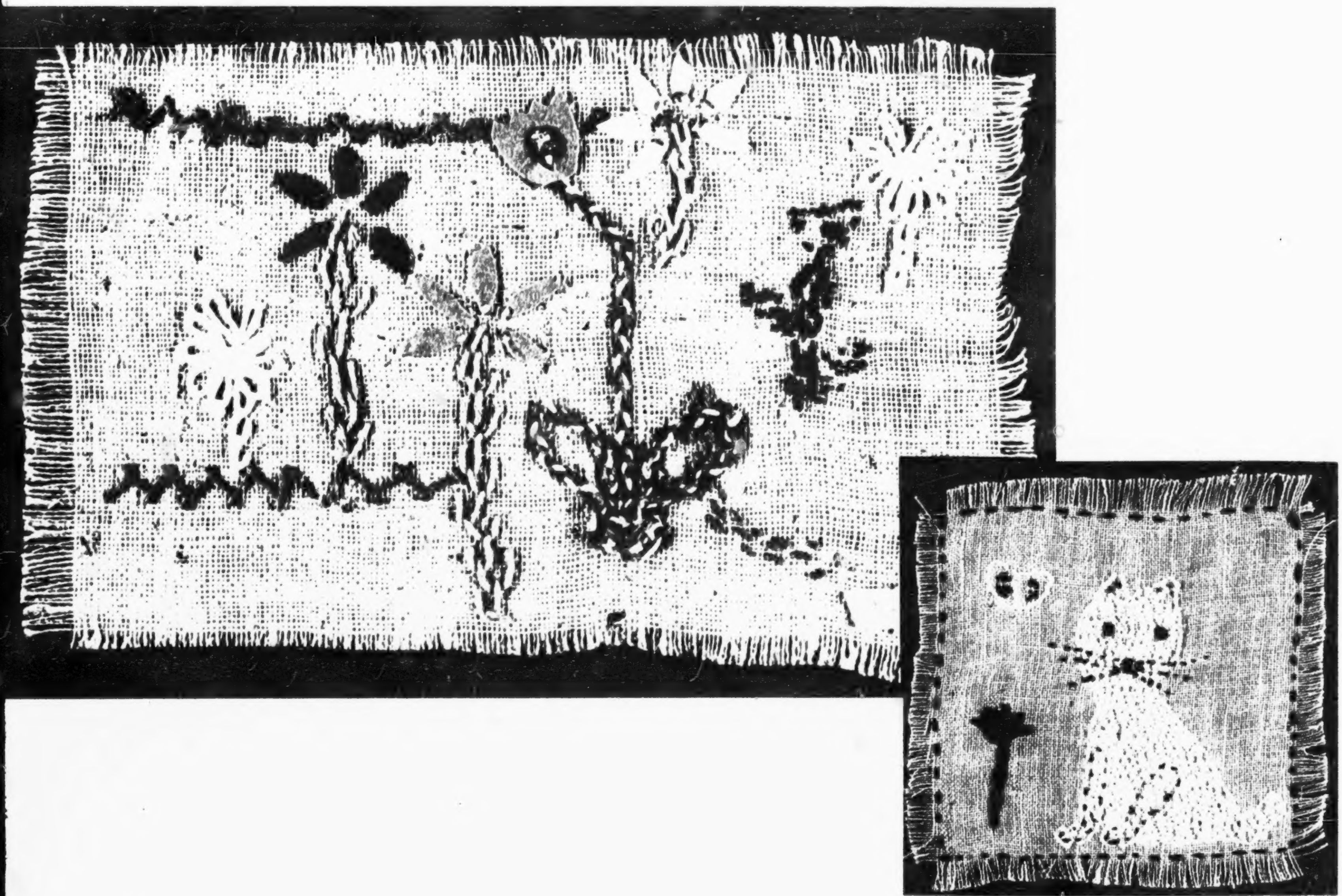
Stitchery. Children's drawings are especially suited to stitchery since this form of needle craft depends largely on color and pattern for its beauty.

Children should be encouraged to use a variety of stitches and to create new ones suitable to the design and material being used.

Yarn, string, raffia, ribbon, felt, and braid are only a few of the materials which can be used on burlap, muslin, or open mesh fabric. Children may have a design or picture in mind when they begin, or an idea may grow as they stitch. Bits of cloth, buttons, and braid may be appliqued to the picture for added interest.

A mural can be produced by combining the individual efforts of many children into a large composition.

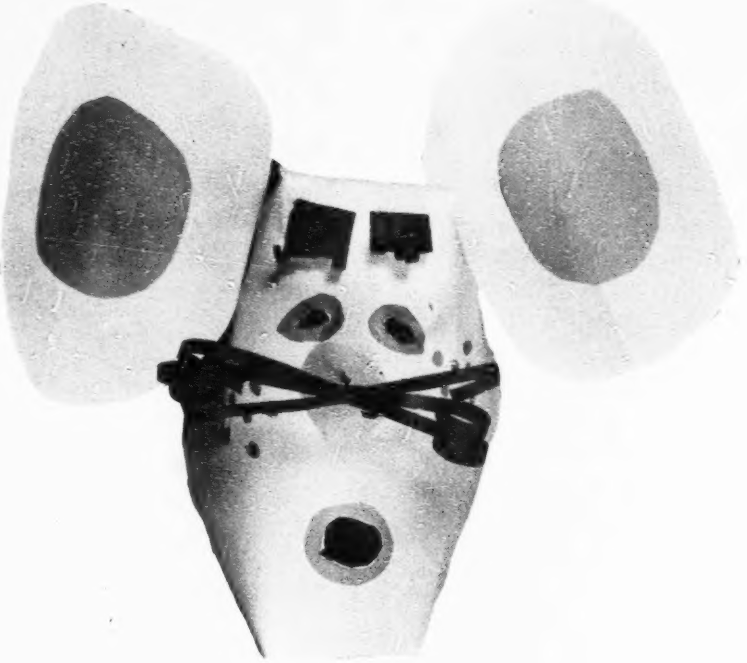
To make an inexpensive, easy-to-thread needle, unbend a paper clip except for a small hook at one end. Close the hook with tape to form the eye of the needle.



Puppets. A wad of paper in a square of toweling can become a head with the help of a rubber band at the neck. Two fingers easily slip into the neck to make it bob and nod as the child actor wishes. A touch of the brush adds eyes, nose, and mouth. The larger corners of the towel become rudimentary clothes.

Puppet heads can also be formed with balls of cotton covered with a double square of gauze which is held in place with rubber bands over a section of cardboard roll. When painted with tempera and starch, it becomes a crisp, hard shell for puppet features. It takes a day or so to dry.

Filled socks or sawdust dough model easily into puppet heads. For clothes, scraps of cloth, or crepe paper can be pasted or sewn together. As with the other puppet, the two fingers reach into the head and the thumb and finger become the arms and hands.



Masks. Making masks has a distinct appeal for most boys and girls. It is fascinating and rich in creative and decorative possibilities. Much originality in design and color can develop from the varied interests of the children.

Simple masks may be constructed from paper bags or construction paper and then painted with bright tempera. Others may be constructed with strips of paper or paper toweling dipped into glue or paste and then placed over a clay model.

A child will enjoy making a mask over his friend's face. A full sheet of dry newspaper is held in place by a strip of wet gummed craft tape, circling the face. Tear nose hole and complete mask by vertical and horizontal strips of tape placed over the form of the face. Remove mask from child's face, trim surplus edges, add additional strips for firmness. Dry and paint.

Dry newspapers may be crushed as a base for a mask. Rolled newspapers, tied or taped, can form puppet heads or animal shapes. Boxes, paper tubes, paper cups, cut, inserted, tied, or taped in place can form many creative objects. Details, such as ears or wings, can be cut from light cardboard and attached with tape or string. When dry, paint the object with tempera paint.

MURALS. A mural, which is a large composition for wall decoration, lends itself to group activity which necessitates sharing of ideas, materials, and cooperative planning. Proper preparation is important before a mural is started. Discussion, research, field trips, individual drawings and the opportunity to see a professional mural should precede preparation of the mural. A mural is different from a large picture, in that it depicts different phases of related experiences in a single composition. In the elementary grades, this is usually a group activity.

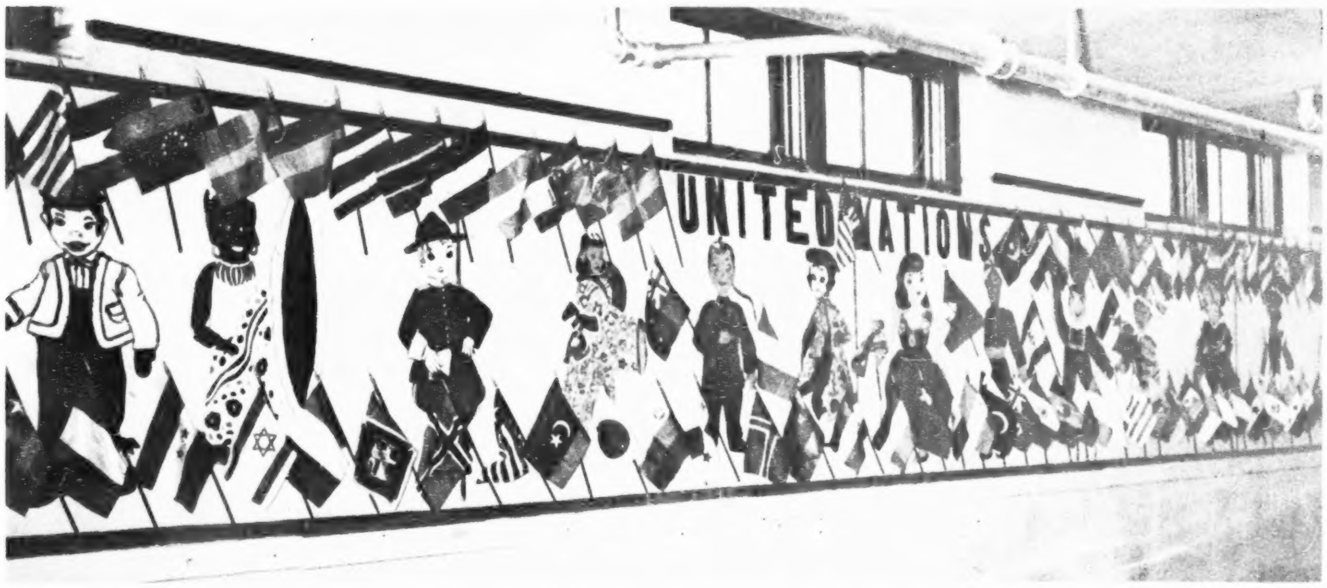
The medium used could be paint, chalk, paper or a combination of all or any of these, applied to wrapping paper, butcher paper, the back of oil cloth, muslin, or many other materials.

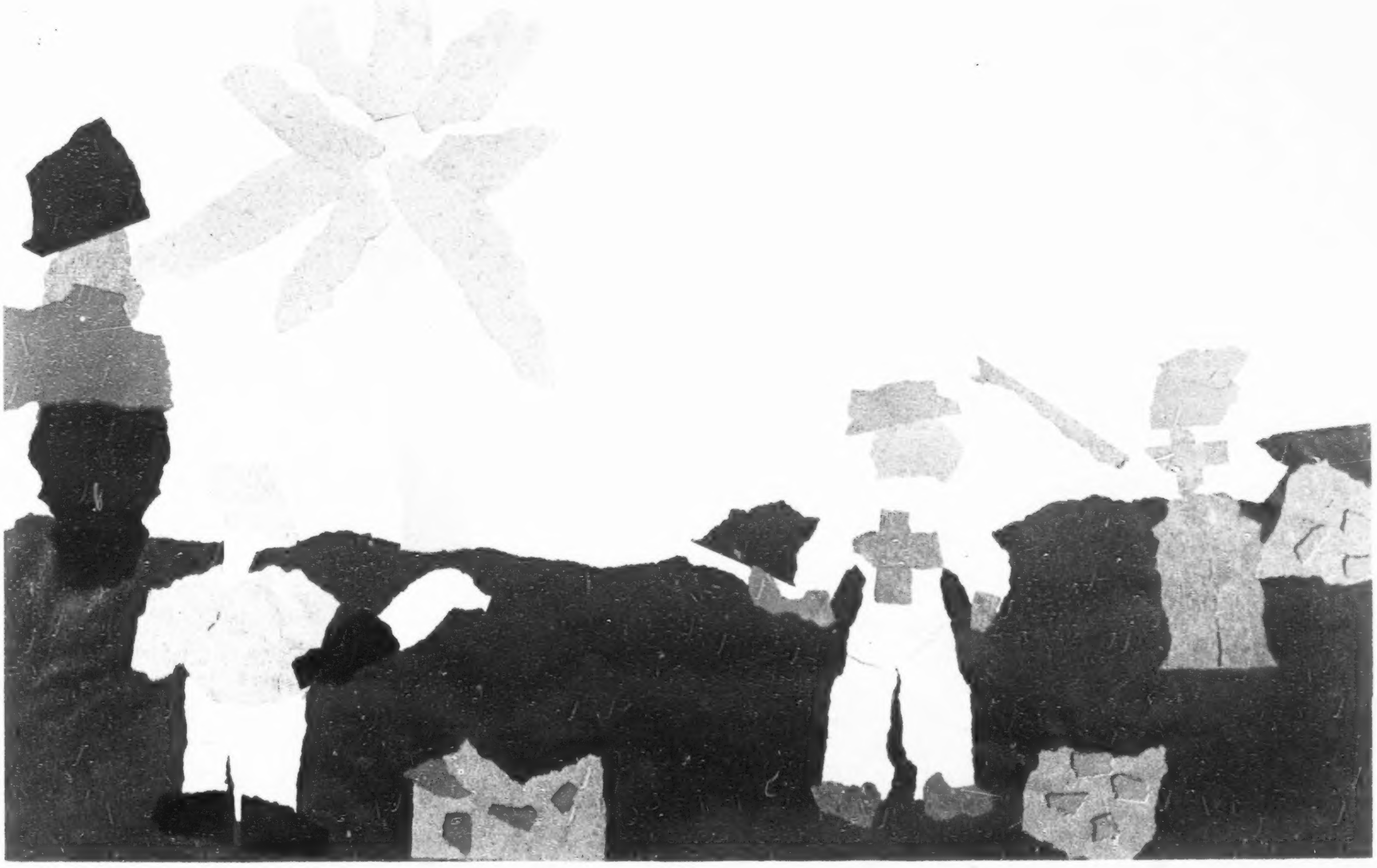
MOBILES. A mobile is a three-dimensional design that has motion. They can be considered as a way of decorating the space above our heads. They can be seen from all sides, so they should be interesting from all sides. Some of the forms should be large and some small. An individual form within a mobile can be flat, or it can be bent to give it "thickness." Interesting holes can be cut in the forms to let light show through.

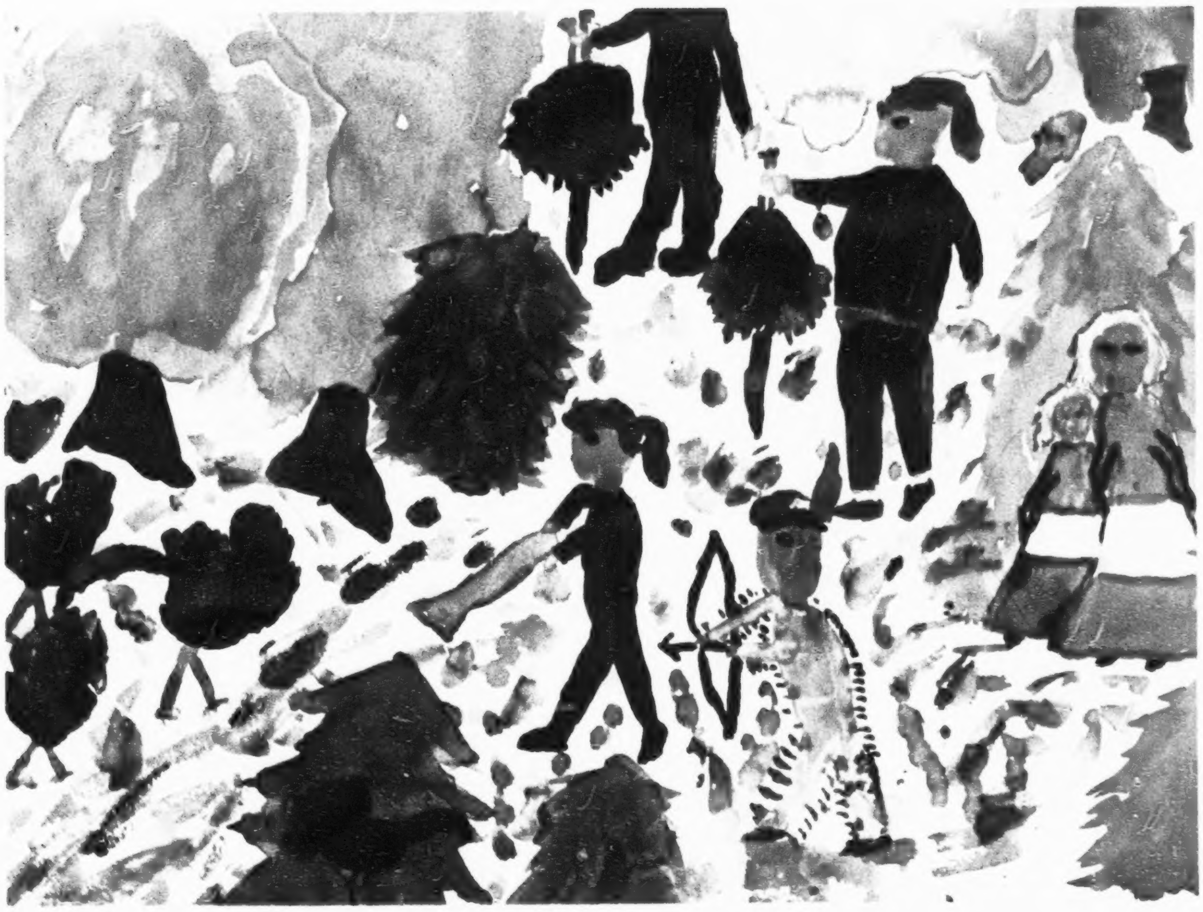
It is air that makes mobiles move; the places where the forms are bent catch air like little wings and move around. If thread is used to hold the shapes up, the air can turn them easily. Use both long and short threads so that the pieces won't bump into each other as they turn. If the pieces are suspended from wire, stick, or cardboard arms, they will be held apart so they can turn and sway.

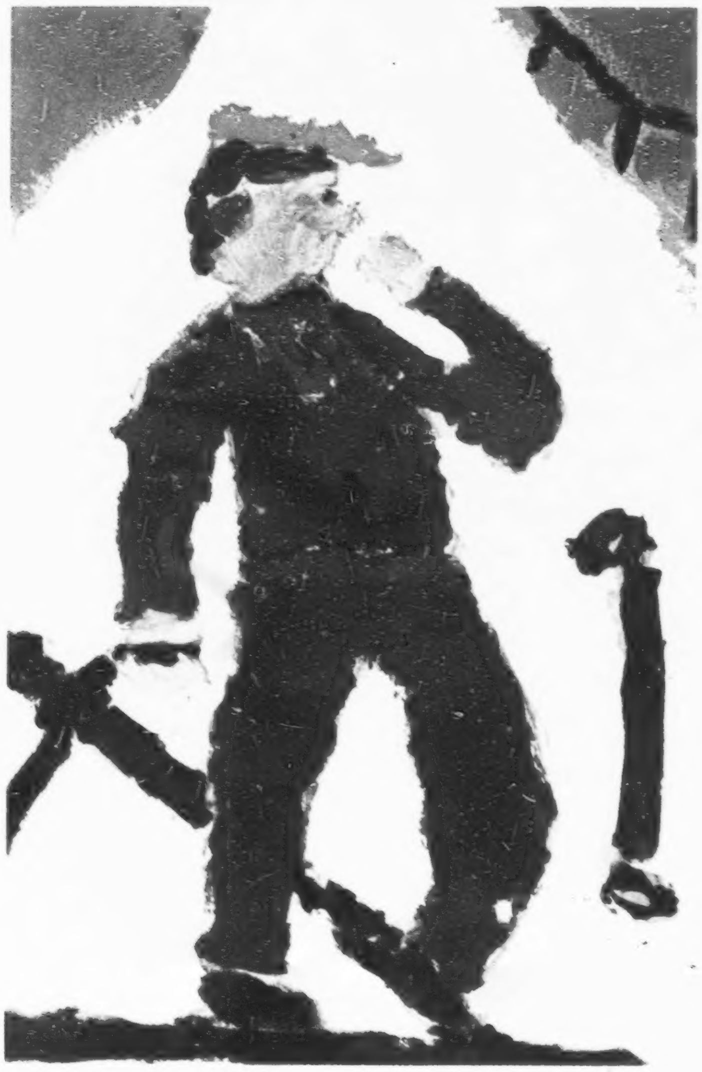
WOOD CONSTRUCTION. Working with wood and wood tools appeals to most young children. Through constructing with wood, children learn to plan, measure, fit parts together. They will also be introduced to safe use of tools and learn to share and work together cooperatively.

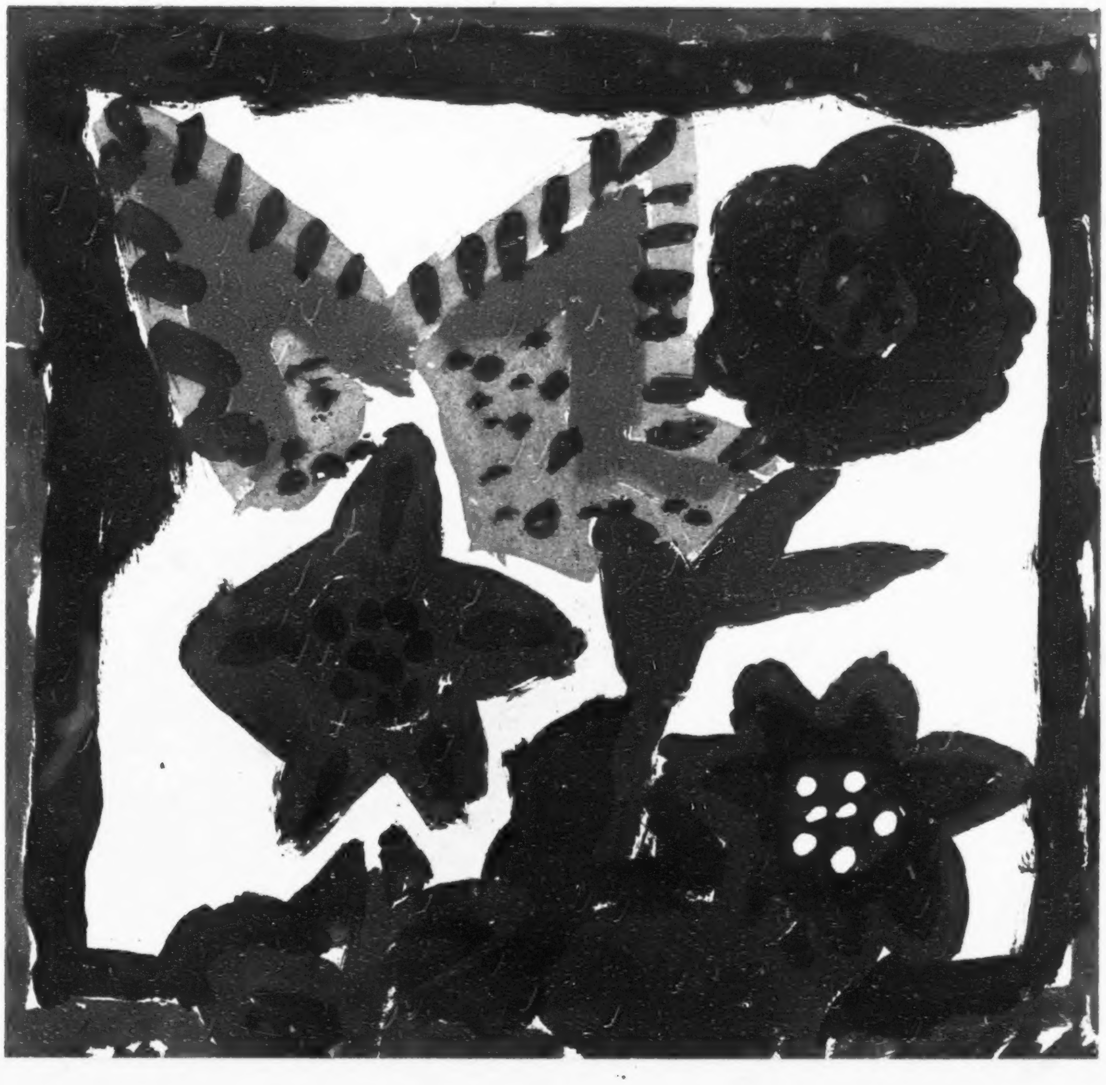
PIPE CLEANER FIGURES. Children like to use pipe cleaners to model figures, animals, fish, or birds. Two or more cleaners may be bent and twisted together to create a form. Bits of cloth, colored paper, or other materials can be added to the construction.











Art in the Intermediate Grades

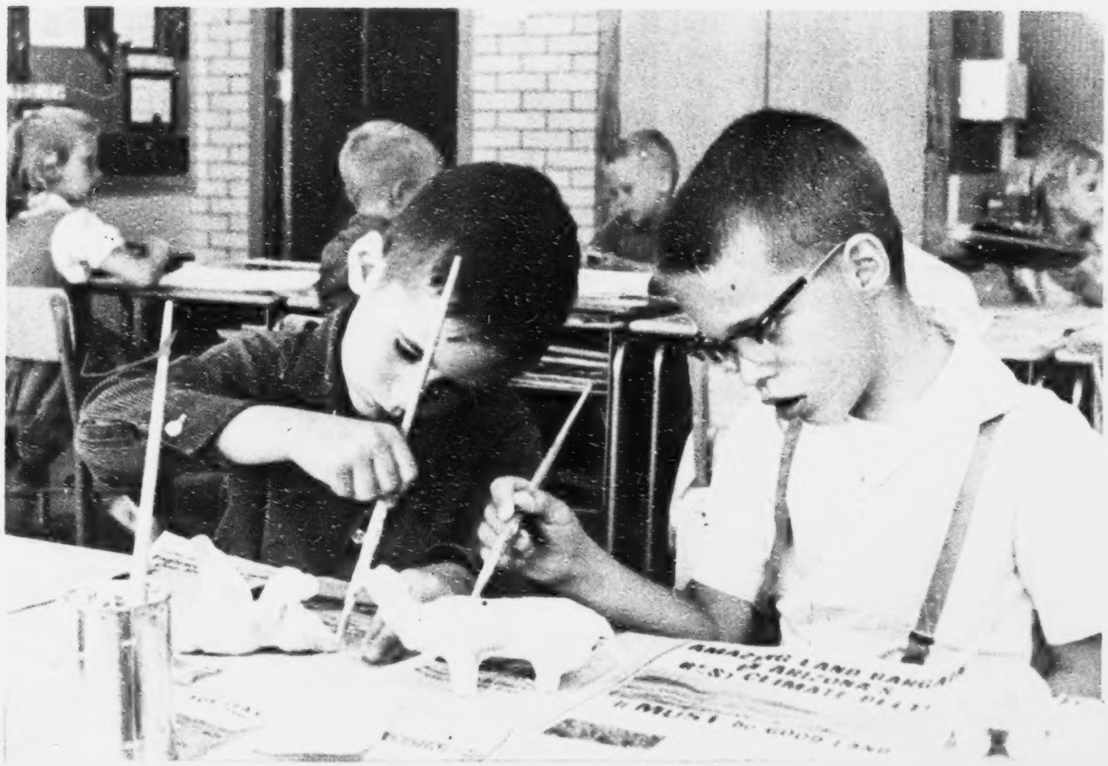
Teaching art in the intermediate grades is a challenging experience for the elementary teacher. Just as in the lower grades, the art program should be concerned with awakening the child's awareness of his environment, developing his powers of observation and appreciation, exploring new ideas, inventing, problem solving, and conclusion-making.

However, art activities in the intermediate grades should not be merely a repetition of what has gone before, but should develop out of earlier experiences. The child will probably have experimented with many different media and should now be able to develop his ideas more fully. If he has not had the opportunity to experiment with materials and ideas in the lower grades, then those experiences discussed in the preceding chapter should logically be presented to him. In fact, the types of materials used in the intermediate grades do not change significantly from those used in the primary; rather, it is the complexity of the way in which they are used, the standards which the teacher sets, and the type of motivation that will change.

In the intermediate grades, the child has developed his concepts of color, space, and pictorial relationships and should be introduced now to the more formal aspects of making pictures. That is, he should begin to develop an understanding of the elements and principles of art and how they function in an art form. He is now better able to understand the language of art, and such words as texture, rhythm, balance, emphasis and subordination should be made a part of his vocabulary. This does not mean that formal lessons in the elements of art should be presented, but in discussing and evaluating his work, the child can now begin to use these terms, learn what they mean, and how they relate to the art work he is doing. The child can now learn that in addition to the subject matter, his art work is made up of line and shape, color, and texture, organized by means of the principles of art.

The teacher in the intermediate grades has the responsibility of retaining the child's interest and excitement about art which he has brought with him from the primary grades. For this reason, any formal presentation of the art elements and principles should be kept to a minimum. But the child should learn about them as he is producing his own art work. He is likely to learn more about art if these principles and elements are introduced to him when he needs them and when he faces problems in his work which knowledge of them will help him solve.

The child is a marvelous and exciting individual, and it is the teacher's job to nurture and maintain that individuality. The intermediate grades are critical in this respect and the teacher can play a positive role in each child's development.



The Child

The art of the child in the intermediate grades does not go through the tremendous changes and development that it does in the primary grades. This is not to imply that his expression in art does not change and progress, but rather that the investigations he has made in developing his concepts of space, form, and color have served their purpose and his way of depicting things has matured. Especially in the last year of elementary school the child will become very conscious of the product he is making and very much concerned that it "look the way it really does." Yet at the same time, his manipulative ability and his powers of observation are not developed to the point where adult-oriented approaches and evaluations are possible. He may become easily discouraged and quite inhibited about his art work. As a result, it is important for the teacher to help the child realize that good art is not necessarily representational and that his work should retain its honesty and originality. Copying the art of others is not a substitute for his own impressions of the things he sees.

The child of this age is becoming more aware of detail and frequently his interest in these details will tend to make his work small and tight. The teacher should, of course, encourage him to observe these details in order to make him increasingly sensitive to his environment, but should also point out to him that by being selective in the use of detail, his work will be more effective and have greater impact.

The child at this age needs the solid footing of a formal understanding of art structure. Presenting these more formal aspects of art to the child need not frighten the teacher who has not had an extensive art background, if the teacher is aware of the basic elements and principles of art. That the child should learn about the structure of art does not mean, however, that it need or should be taught formally.

Teaching color, for example, should be done by means of the painting that the child is doing and by helping him discover how colors mix and what colors can result from mixing. The use of color wheels may be a convenient means of showing the child what complementary, related and analogous colors are, but this is not the kind of information which he can make use of at this age. Presenting color in this way is rigid and inhibiting and does not relate to the use to which children will put their color. Color wheels and theories of color should not be presented to children before junior or senior high school when they are ready to comprehend and make use of these very complex theories.

As it always is, it remains the teacher's responsibility to provide activities which will point out environmental conditions, help the child become sensitive to his world, and allow the child to develop these understandings at his own rate and in his own way.

Materials

The materials used in the intermediate grades will not vary greatly from the list included in the section, *Art Experiences for the Young Child*. But since the child has worked with those materials, others should be added to further his understandings about the possibilities of materials, but basically there will be little change. The child in the upper grades has greater manipulative ability, however, and therefore can be expected to work with materials which require greater manual dexterity. At the same time, he is more interested in detail and should be given the opportunity to work with smaller brushes in his painting. This does not mean the large brushes should be discarded: their use should be encouraged.

Materials are more important to the child at this time, since he will be more likely to be trying for special effects in his work: whenever possible many different materials should be presented to him so that he may select those which are most suitable to his needs. Choice is important, since it will help develop selectivity and discrimination, which is one of the prime goals of the art program.

Below are some materials additional to those listed in the preceding chapter which can be used to expand the children's experience in art:

- Beads—cut
  - bugle
- Blocks—building
  - design
  - fibre glass
- Brayers
- Bricks—clay
- Brushes—stencil
  - varnish
  - water color
- Burlap
- Cellophane
- Cement—rubber
- Charcoal
- Cheesecloth
- Cornstarch
- Cotton roving
- Cotton strips
- Crinoline
- Dyes—commercial
- Felt
- Felt pens
- Fixative
- Flour
- Foil
- Ink—colored
  - India
  - water-soluble printer's
- Lacquer
- Linoleum blocks
- Lumber
- Muslin—unbleached
- Nails
- Oilcloth
- Organdy
- Paints—finger
  - glass
  - water colors
- Paper—manila
  - plaster
  - crepe
  - tissue
  - finger paint
  - blue print
  - gummed
  - metallic
  - stencil
  - waxed
- Paraffin
- Paste—wheat
- Pipe cleaners—rayon
  - cotton
- Plaster (molding)
- Raffia and reeds
- Salt
- Screening
- Seeds—beans, corn, etc.
- Sequins
- Sheeting—copper
  - aluminum
- Shellac
- Shells—crushed
- Soap—bar
  - liquid
- Sponges
- Spray gun
- Starch—liquid
- Styrofoam
- Tarlatan
- Tape—cellophane
  - masking
- Tempera—glitter tone
  - silk tone
- Tongue depressors
- Tools—carving
  - cutting
- Toothpicks
- Turpentine
- Varnish
- Wire—copper
  - floral
  - spool
  - stove
  - tempered steel
- Yarn

(Additional materials are listed in the Appendix.)

Art Experiences in the Intermediate Grades

Art experiences should remain, as they were for the younger child, closely related to the experiences of the child in the intermediate grades. The things he does, the things he learns, and the people he knows make up his world and are the proper vehicle for his learnings about art. He should still experiment, invent, and observe, yet now with greater depth and seriousness. The art product is becoming more important to him, and he should begin to learn how he can improve it in order to better communicate his attitudes. Through learning about the elements and principles of art, he can build his art expression on a firm foundation which will become increasingly important to him as he matures.

Drawing, painting, modeling, and constructing remain the basis of the art program, and variations of them should be continued throughout these years. Repetition of them will not become boring or dull if the teacher presents them in an exciting manner, with a variety of media, and if the child can see improvement as he develops.

Motivation is extremely important. Relating his work to what he knows and does, and helping him understand that he is learning something about art are probably the best means of stimulating his interest and fostering his continued development in art.

DRAWING

Drawing is a natural way of expression that has been used throughout the ages. The most primitive men to the most sophisticated artists of today have expressed themselves through the media of drawing. The media used in drawing are so varied that they produce a variety of results.

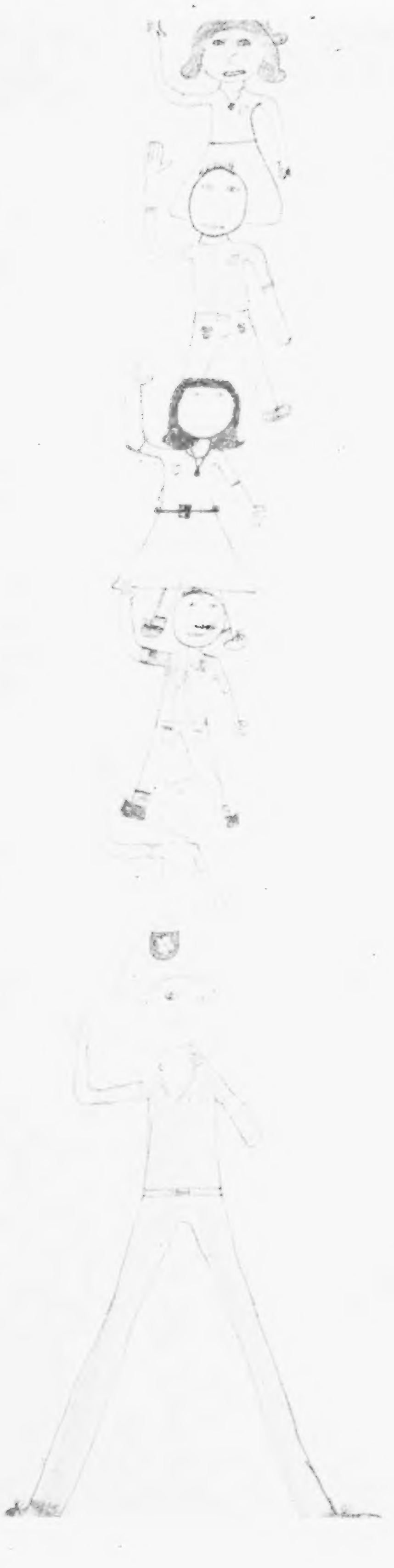
Charcoal can express dynamic strength while pen and ink can produce a very delicate drawing.

The development of imaginative power and the ability to observe are necessary parts of learning. Motivation is needed to develop ideas, as it is not possible to produce from a vacuum. Many varieties of results are evident if each child is encouraged to develop his own individuality within his own capacity.

Media used can be pencil, brush, pen, felt pen, crayon, chalk, charcoal, or cutting tool, each working in its own special way. For example, a crayon drawing could not produce the same results as pen and ink. These possibilities and limitations produce challenges that lead to effective expression.

Line can have variety in weight, in direction, and length. It can tell how one feels. There can be lacy lines, exciting lines, angry lines. Lines can be curved, jagged, dark, light, thick, thin, or straight.

Possible projects may be taken from nature. Leaves, weeds and buds are excellent, following a nature tri near the school. Drawings may be made directly from the object or may be drawn from memory. Further, observation could be encouraged through study of surroundings, playground activities, buildings, parks, industrial areas, and people both at play and at work.



Contour drawing at this level is a means of coordinating eye and hand. Look at the object or figure, draw slowly, record it on the paper but do not look at the paper until it is finished. This is not necessarily an accurate representation, yet it gives the character of the object or figure.

Mass drawing is another approach to represent objects or figures which will not necessarily produce an accurate representation. For this method use peeled broken crayon on the flat side, charcoal, brush, or any pliable, flexible medium. If you wish to extend this process combine line and mass.

Gesture drawings are freely and quickly done. The child may observe and experience the action and produce the feeling of the action on paper.

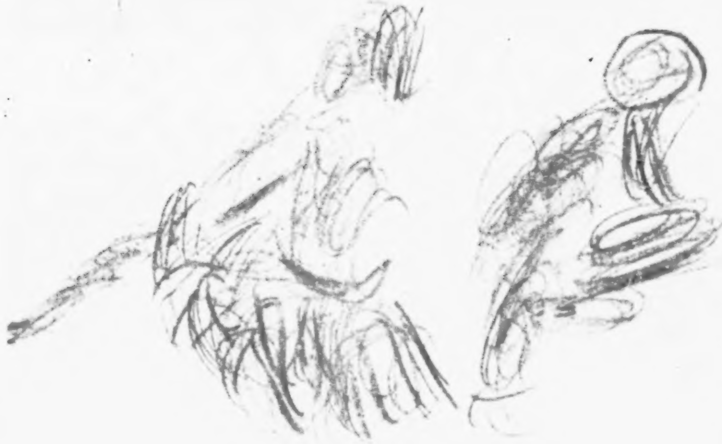
In landscape drawing the child is an artist and not a photographer. He should be told that it is an artist's privilege to select and rearrange anything he sees to suit his picture. The teacher may point out the difference between looking and seeing by calling attention to details.

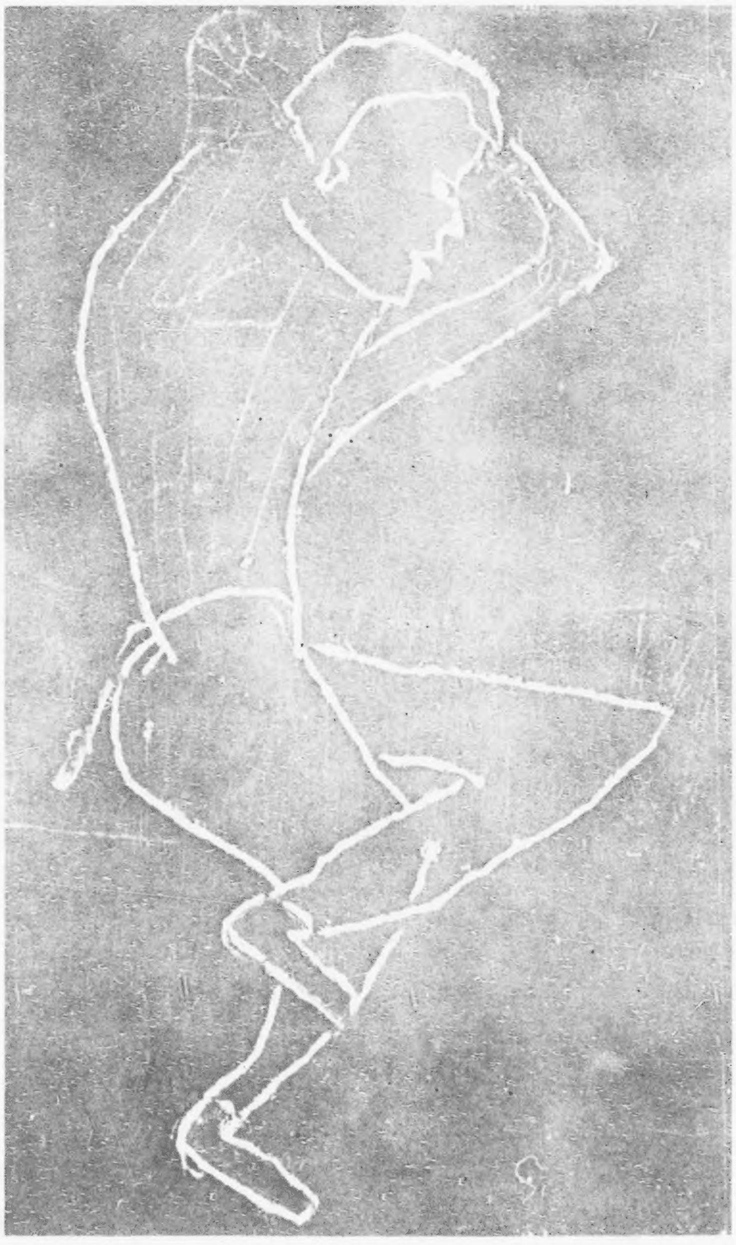
Children can be encouraged to make sketches much like taking notes. For instance, if a particular house interests him, suggest he make a careful line drawing of it. Go on in this way making sketches of different items which interest him, but not trying at this time to make a composition of them. Later, let him make a landscape choosing from the sketches that he has previously made.

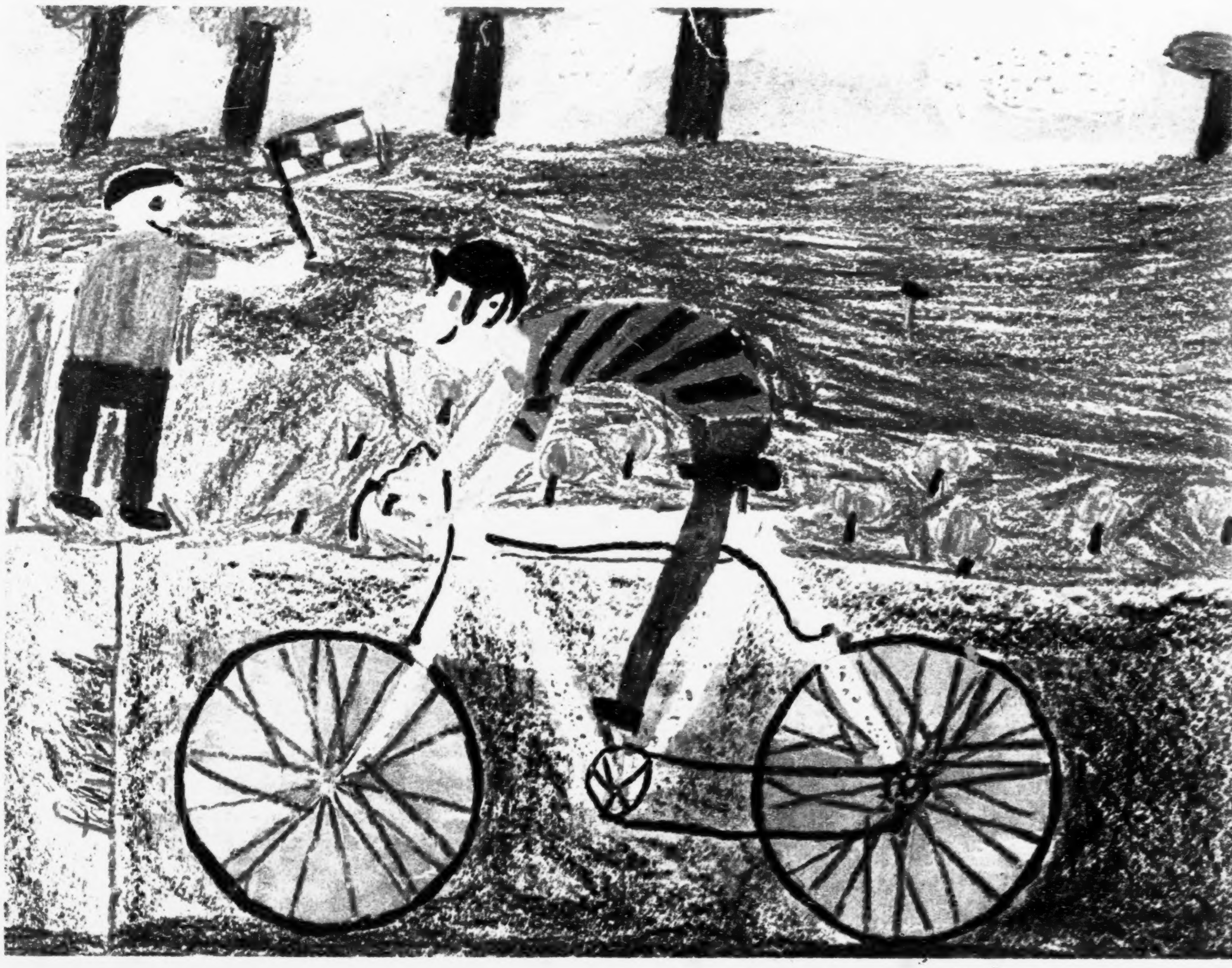
Line compositions can be enriched by introducing texture and variety of values.

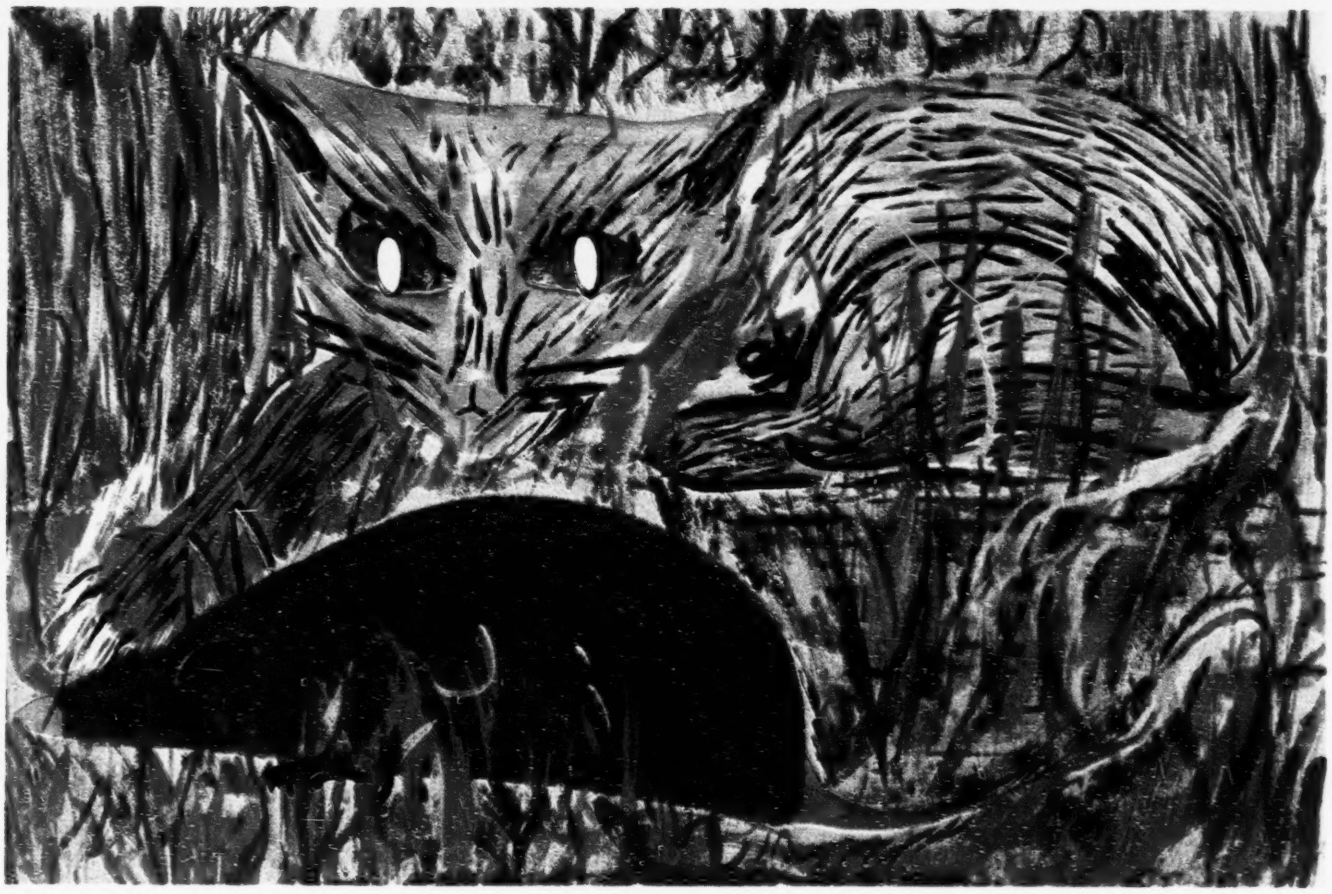
Crayon. The method of using crayons can be explored and expanded beyond the picture making and the filling in of outlined areas.

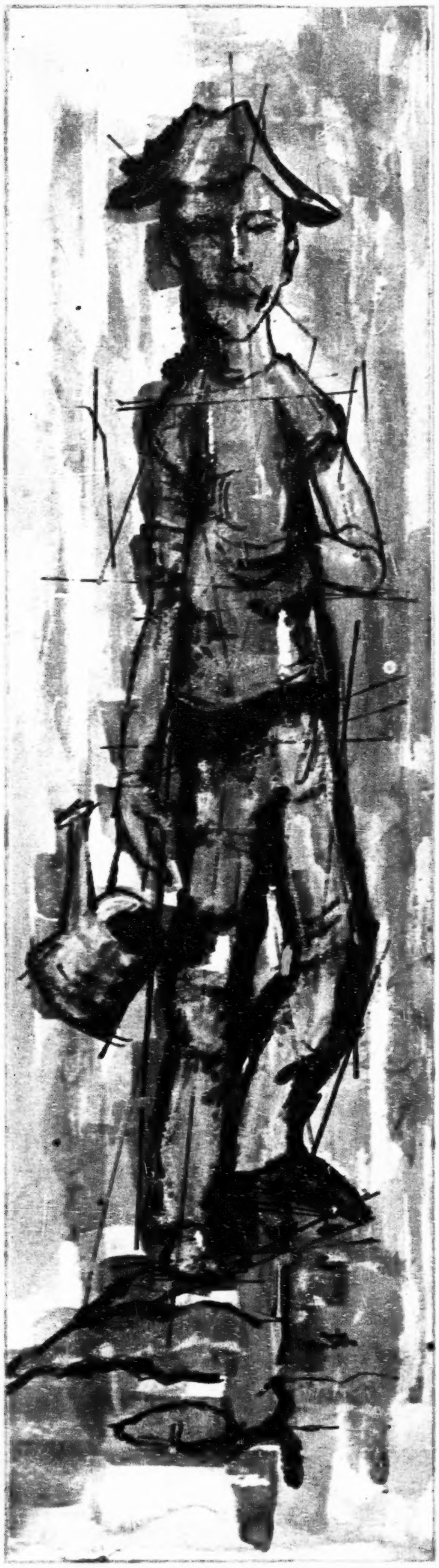
Try rubbing with the flat side over leaves, string, corrugated paper, screen, sand paper, and wood. Also, try working on cloth and pressing with a warm iron.











PAINTING

Painting in the intermediate grades remains one of the basic experiences the child should have. It provides a direct and immediate means of recording his reactions to his environment, which helps him become more aware of and sensitive to his surroundings. Paint will be familiar to the child since in the primary grades he will have experimented with its use in many ways. Many of these first experiences can and should be repeated, but with emphasis now upon using his discoveries to make his pictures more effective and exciting. What he learned about line from blowing through a straw or about texture from painting with sponges or with improvised brushes can add to the quality of his painting and these prior learnings should be used to develop his sensitivities.

Powder paint should remain the basic paint used. It is the easiest for the child to work with because its opaque character allows corrections to be easily made. A wider selection of colors should be provided in the intermediate grades. Large paper is still important for the child to use and he should be encouraged to work large and freely to counteract the small character of most of his other school work.

WATER COLOR. In addition to painting with powder paint, children can be introduced to water color. Special techniques are necessary in water color painting, because it is difficult to use successfully.

The pressure on the brush should be light and quick since the transparent quality of water color is lost if the area is brushed over too many times. Using the brush in different ways will give different effects.

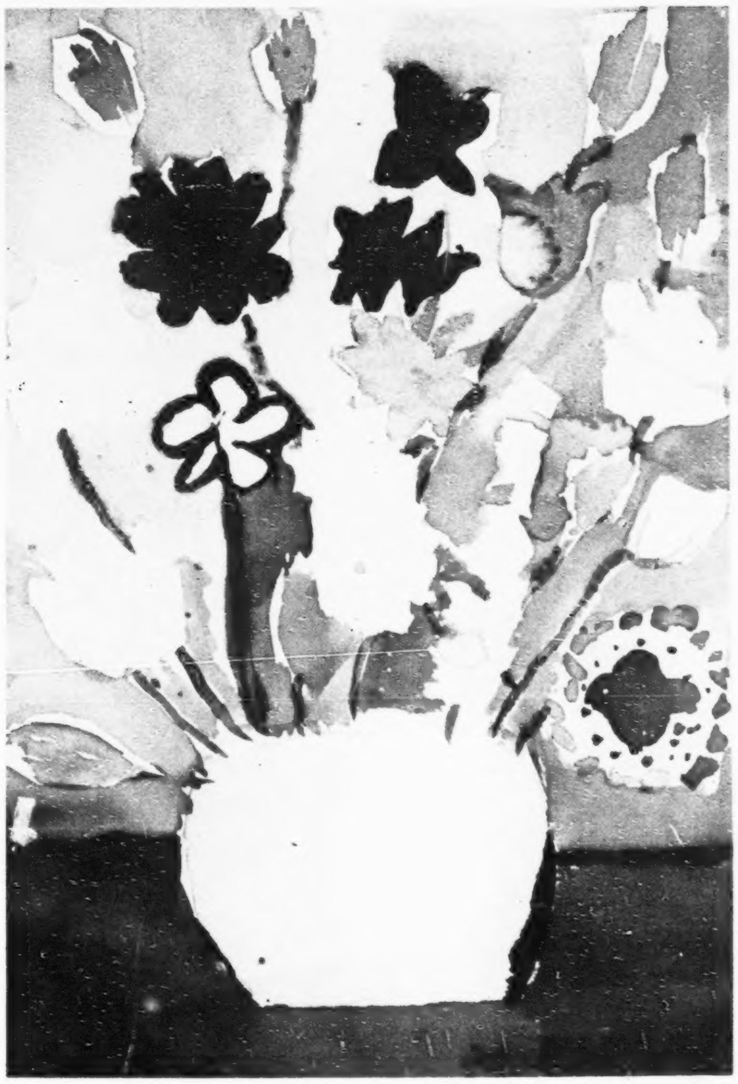
Allow the child to discover further techniques. He may paint directly from the cake of paint while the paper is still damp and soft edges will result.

FINGER PAINTING. Finger painting is a simple form of creative expression which has value for intermediate as well as primary children. It is easy to manipulate, provides release from tension and gives surprising results. It stimulates imagination and helps build self-confidence.

Roll and dip, sprinkle or use a sponge to wet the paper and spread on newspaper. Give the child about one tablespoon of finger paint and use both hands to spread evenly. When making the design use all parts of the hand: palm, fist, spread fingers, and finger tips and practice rhythmic lines and movements. Using tools (notched cardboard, bottle tops, comb, toothbrush, and the like) can also result in excellent variety of results.

Finger painting may also be done on table top or oil cloth and a print taken.

For different kinds of finger paint see the section on recipes in the Appendix.



PAPER

Free Cuttings. Free cutting with a scissors takes as much thought as drawing a line with a pencil. In free cutting, the shape is not drawn first. It is a creative experience.

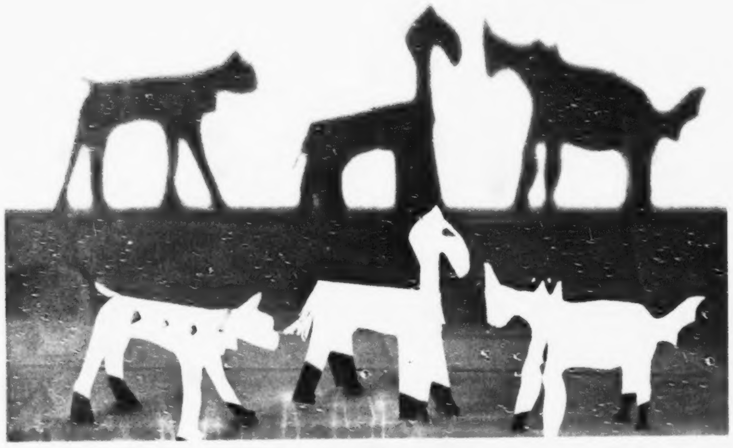
Cutting needs thought: the child plans direction, line and shape as he cuts. Arrangement of shapes on a background develops an awareness of positive and negative areas. This gives an opportunity to discuss the art principles such as balance, variety in size and shape and so on, and permits rearrangement before pasting. Geometric and free form shapes may be used. Try overlapping shapes for variety and changing the arrangements until the most effective design is achieved. Magazine, newspapers, wall papers, colored construction and poster papers, painted papers, colored tissue and the like serve as suitable materials.

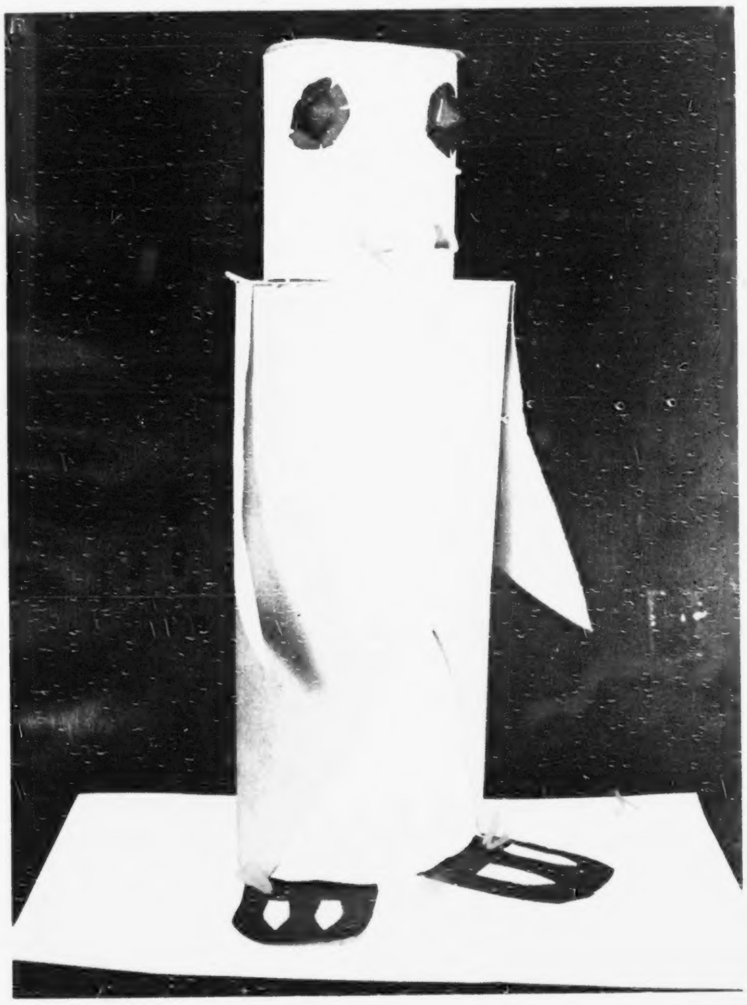
Cutting or Tearing. Cutting or tearing on a fold produces a symmetrical design. Cutting on several folds produces an over-all pattern. This experience should not be limited to the traditional snowflakes patterns.

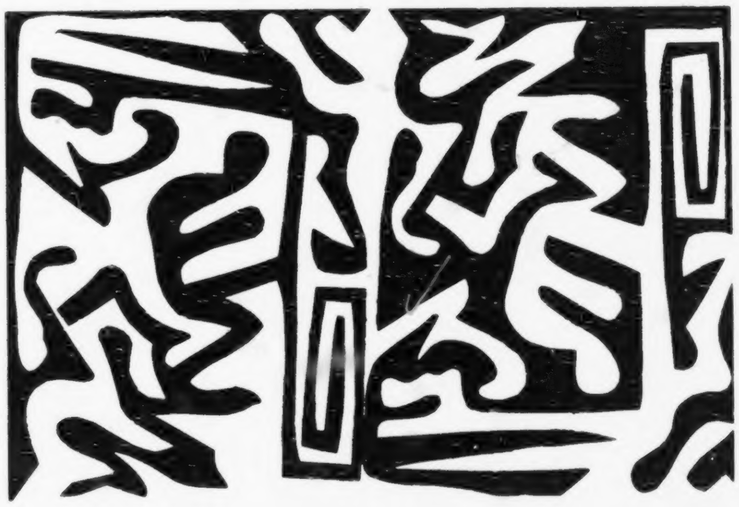
Free Tearing. This calls for as much thought as cutting. Great skill is required in controlling the figures and paper to produce the idea. Try tearing newspaper first. Tear slowly, tear rapidly; make fast zig-zag, slow curves; make some long, some short, some wide, some narrow. Combining these torn shapes with cut shapes will result in variety of line (line is created by the edge of the paper) and texture in the composition.

Paper Sculpture. A flat piece of paper can be made three-dimensional by folding, pleating, twisting, curling, slotting, pinning, pasting, fringing, or scoring. Children should have an opportunity to explore these as ways of making different shapes before beginning a project. Paper sculpture is suitable for simplified animal and human forms, masks, bulletin board, and abstract three-dimensional objects.

Positive-Negative Designs. When a form is cut or torn from paper, the remaining piece often has an interesting shape of its own. Try taking advantage of this by using the two pieces together to create a positive-negative design. Cut a continuous varied line which wanders across the paper from one corner to another. These two complex shapes can be arranged together in an interesting way by overlapping, interweaving, or placing side by side and pasting to a contrasting color paper.



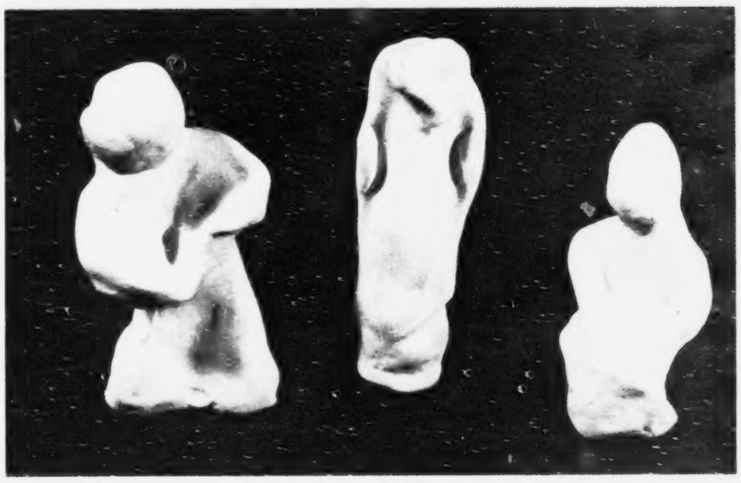




MODELING

Many materials may be used which give children an opportunity to build three-dimensional forms. One of the most common is clay. This material lends itself to simple, solid and heavy rhythmic constructions, and subject matter can be reduced to simple basic forms without fussy detail. Delicate or slender shapes or parts are apt to break easily and should be avoided.

Several methods may be used in modeling. Depending on the child's experiences and manipulative skill, many means may be used. Some examples:



Clay

Pinch Pots or Bowls. Give each child a small lump of clay and have him experiment with this material by squeezing, poking, bending, pinching, rolling, kneading and breaking it as suggested in the primary section. Push a hole in the center of it with the thumb. Press the outside with the fingers to form the wall of the bowl. Revolve the bowl as pressure is applied until the shape and wall thickness are even.

Pull-out Method. This can be used to create animals or people. Squeeze the clay to form the head and body and pull out legs, tails, and ears. The shape will be crude but proportion and action will be established. Develop the form by adding texture with comb, pencil, nails, or string pressed into the surface of the moist clay. Human forms may be molded in the same manner.

Coil Method. This may be used for the construction of simple bowls. Break off a piece of clay and roll it between the palms of hands to make a coil. Form a flat base of the desired shape and size and then build the walls of the bowl by adding additional coils. A diagonal cut will allow one coil end to fit another. Continue to add coils to form the walls of the bowl. These bowls may be round, oblong, or free form shapes for variety. Allow the bowl to stiffen somewhat and then pull some clay from one coil to another to seal the cracks between them so that they cannot separate as they begin to harden. This will also make the wall surface of the bowl smooth.

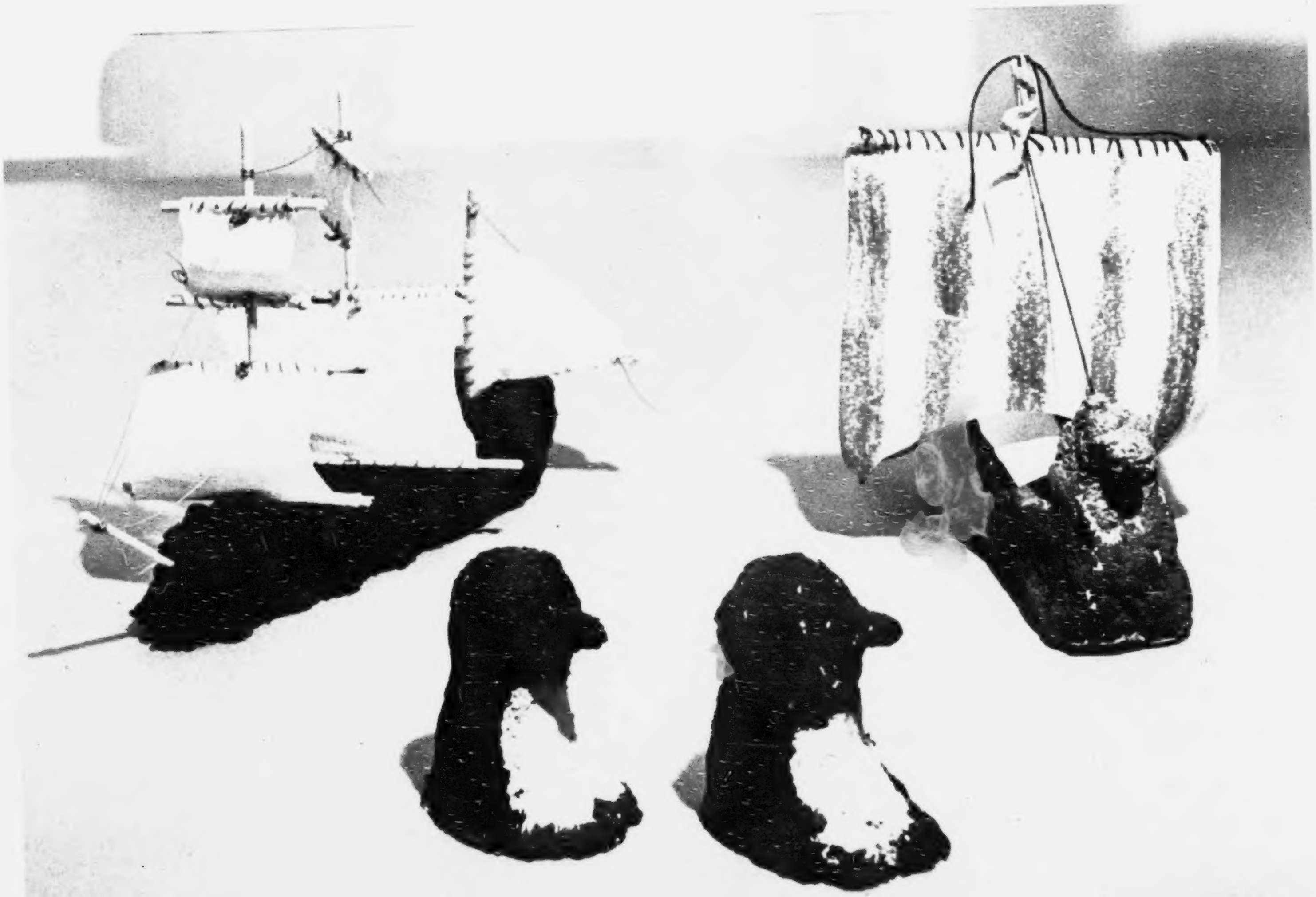
Slabs. Slabs may be made by rolling clay between two flat pieces of wood with a bottle, rolling pin, or a broomstick. This rolled, flat clay can be used for making tiles or simply three-dimensional bowls or free forms. After rolling the clay, cut squares or round shapes and add textures to the tile surface by pressing gently with a variety of tools. After drying, these tiles may be painted with powder paint or fired for greater permanence.

To make a simple bowl, cut out a free form shape from a clay slab with a table knife. Lay a cloth across a shoe box and use clothespins to secure the cloth to the sides of the box forming a sling. Lay the clay shape in this sling and adjust the cloth to curve the clay around the edges. Legs for this bowl may be added when the clay is leather hard.

Other Materials

Other modeling materials may be used to supplement clay, but since their character is different, they should not be used as a substitute for it. Asbestos, cornstarch, flour, salt, and sawdust are materials which can be used for modeling. Recipes for these may be found in the Appendix.

FOIL. Modeling may also be done with aluminum foil. It has an exciting, silvery color and will hold its shape when crushed into simple forms. Foil forms may be covered with furnace cement to provide a hard black surface if the shiny color detracts from the clarity of the figure. Apply the cement with a spatula or putty knife and allow it to dry thoroughly. Figures which will not stand alone may be mounted on small blocks of wood for support.



PRINTMAKING

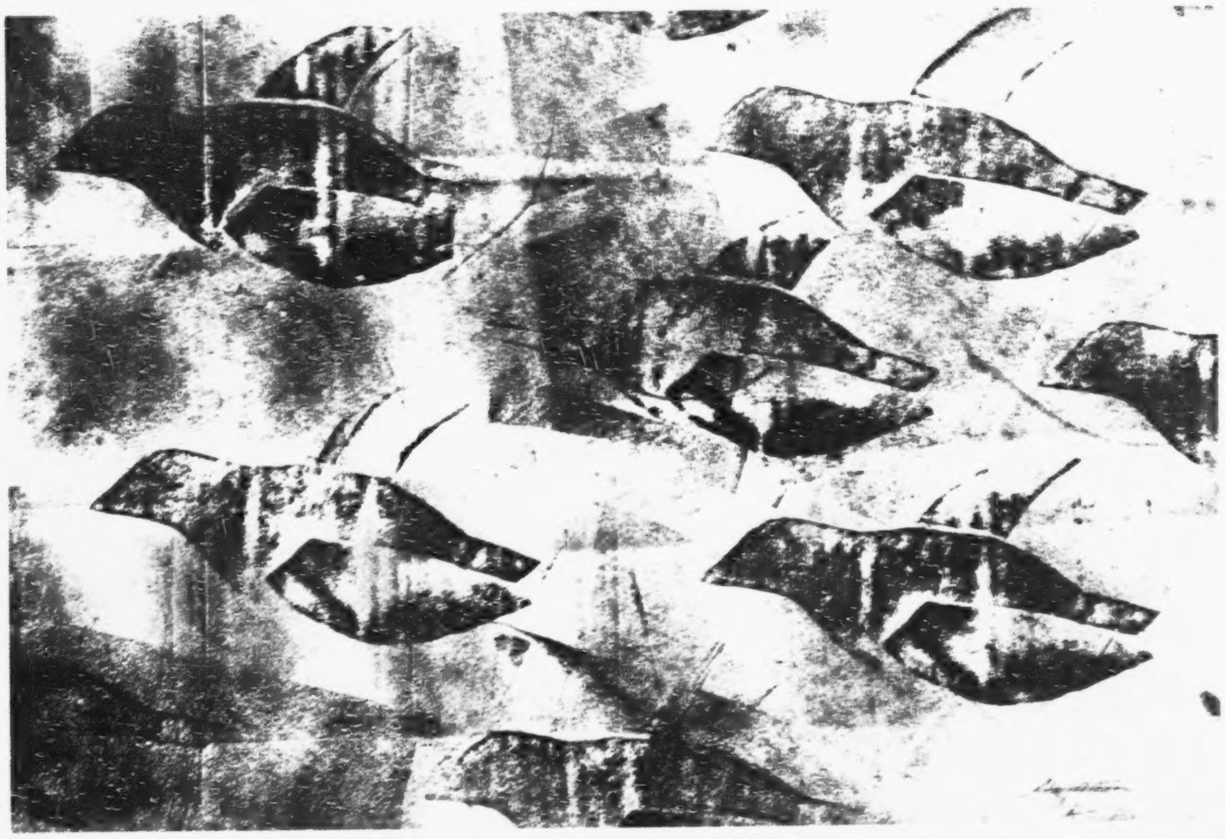
Printing is one phase of creativity that has been neglected in the intermediate grades. There is a need for emphasis in this area.

String printing, vegetable printing, and gadget printing have been covered in the primary grades.

Brayer Printing. If children have never used a brayer, its manipulation can be an exciting experience in itself. At first, the children will be fascinated with just inking the brayer and rolling it across the paper. As they manipulate with the brayer, they will discover that the rubber roller can be controlled as a tool in itself to create designs and pictures, too.

In addition to the commercial printing ink (water base), powder paint mixed with dry wheat paste and water added makes a good thick inexpensive printer's ink.

A small amount of ink or paint placed on a smooth hard-surfaced board, tile, or glass, and spread evenly by rolling the brayer back and forth can be printed on a variety of papers. Use more than one color. Use a brayer for each color. Try overlapping the colors.



Textured Brayer. Try string, rick-rack, or lace wrapped around the brayer. Different materials placed under the printing paper with the brayer applied over the surface gives a textured effect.

Collage and Printmaking. Try a collage and printing effect by tearing a variety of papers; paste on the printing paper before using the brayer.

Plaster of Paris. Plaster of paris may be used for a printing method. Pour the plaster, according to directions, into a shallow container. When the plaster has hardened use a nail, nail file, linoleum cutter, or any sharp instrument to scratch in a design with bold strong lines.

If using thick powder paint, paint design with a paint brush and press the block on the paper to print.

If using water soluble printer's ink, spread the ink on a piece of tile, glass, or old mirror and run the roller over the ink in several directions. Ink the block with the roller. Lay the printing paper on top of the block, smooth it down gently, then peel it off.

Rubber Printing. Cut a simple design from a discarded rubber inner tube. Glue the shapes of the design securely to a flat piece of wood or heavy cardboard.

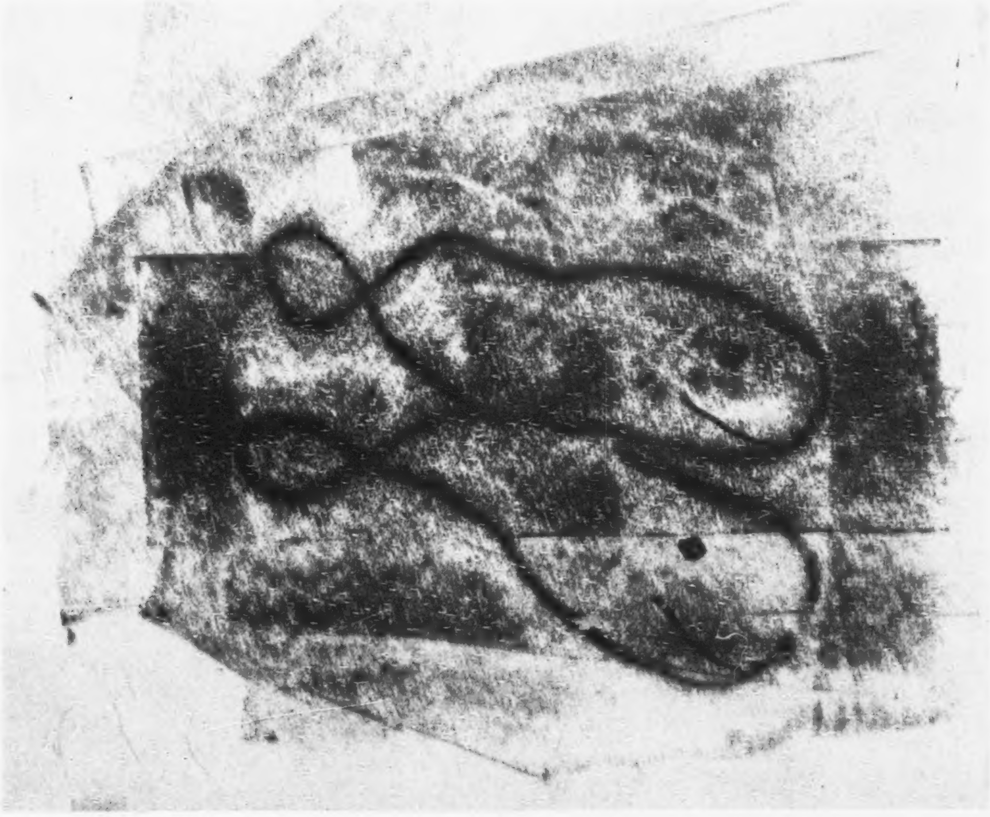
Ink the brayer and run it over the raised block design. Make a print by pressing the block firmly on the paper or place the paper over the block and rub the back of the paper.

Linoleum Printing or Soft Wood Printing. Cut design directly on the linoleum or wood. Remember the cut-away parts will not print. Ink the block and print.

Clay Printing. Clay printing can be more involved and detailed than the processes given in the primary grades.

Monoprinting. Monoprints may be made by using fingerpaint directly on a table top and a print made by placing the paper directly on top, rubbing and pull up.

Duco Printing. Duco printing may be done by squeezing the Duco cement in a line design on glass. Keep the design bold and simple, let dry completely, roll the inked brayer over the surface and print by placing a paper on top of the design. Rub evenly with hand and pull a print.

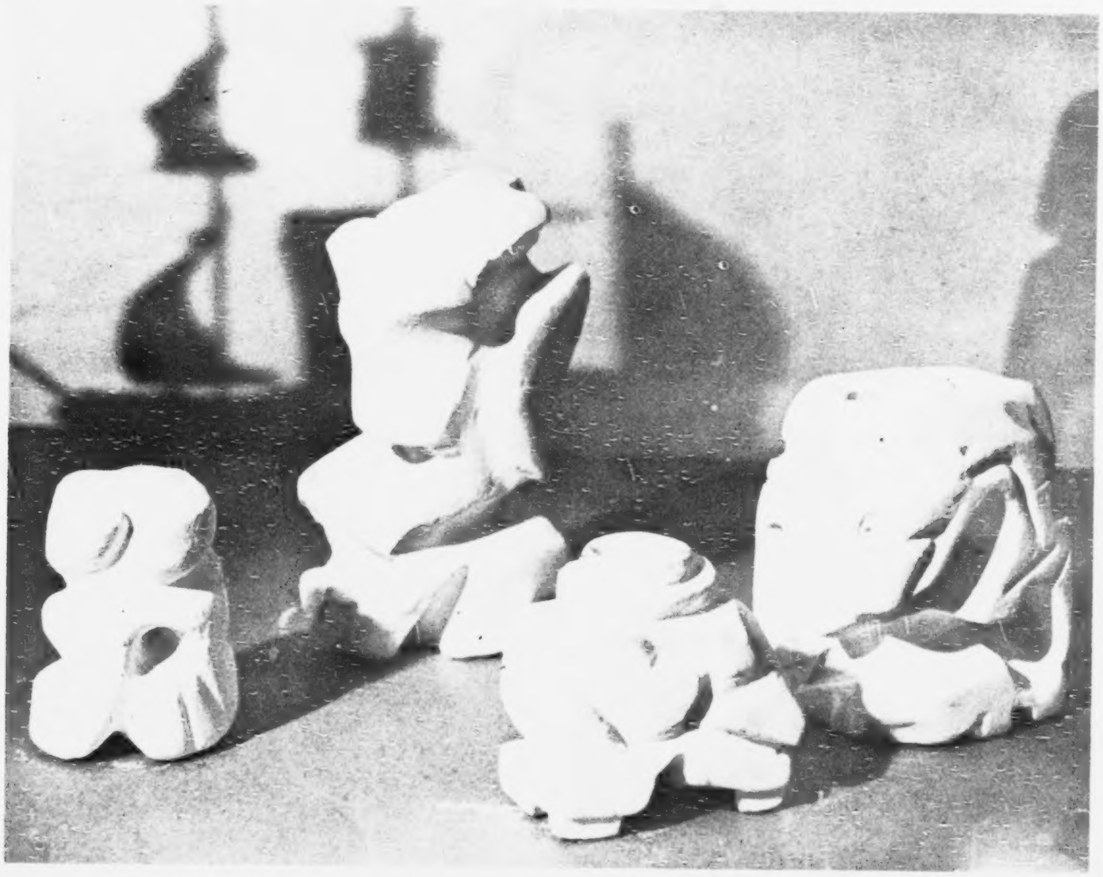


SCULPTURE

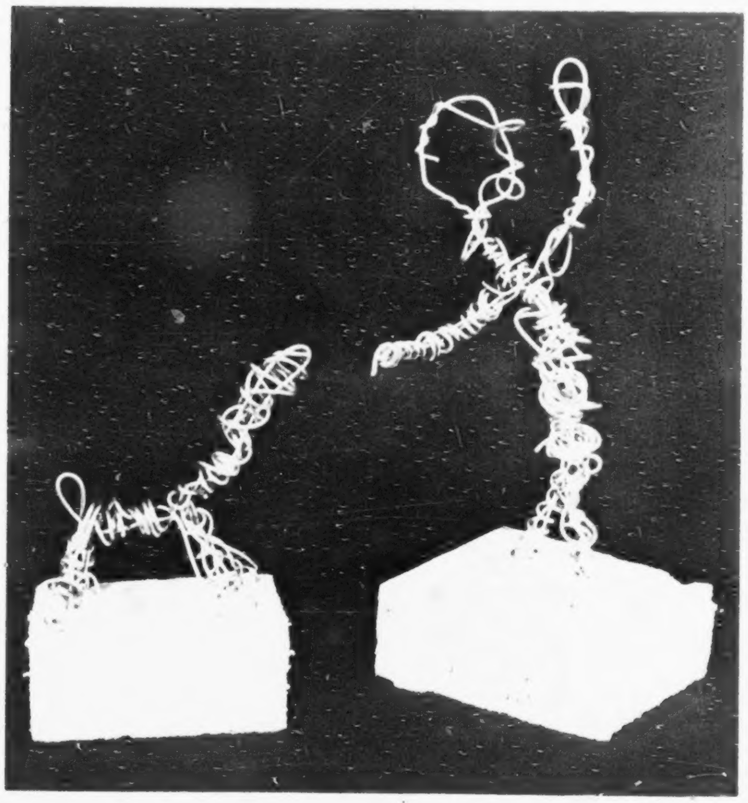
Three-dimensional experiences take on great importance in the intermediate grades since children are becoming more conscious of their environment and of the three-dimensional character of their world. In the primary grades they will have had some experiences in modeling in clay and constructing from wood, cardboard, and paper. In the intermediate grades these experiences should be repeated and expanded.

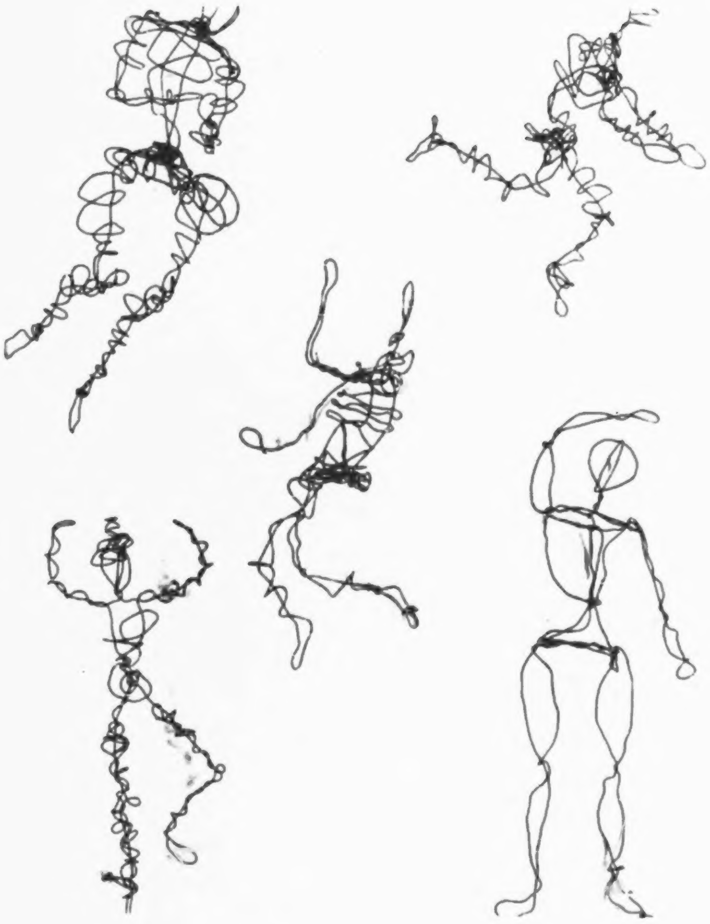
Children's manipulative skills have increased and their interest span is longer so that they are capable of longer and more complex three-dimensional problems. It is important to remember that in three-dimensional work as well as two-dimensional, the elements and principles of art are operative. Children should be made conscious of the qualities of line, shape, color, and texture in their three-dimensional projects; balance, rhythm, repetition and other principles must also be considered and children should study their work from all sides, not just from the "front."

Children should be encouraged to work fully and imaginatively with their materials and not be limited to models of "frontier forts" or other naturalistic subjects. Given an opportunity to invent forms, three-dimensional work will provide a chance for children to see how art can function in other than picture-making ways.



Wire Sculpture. Use of wire may be more complex in the intermediate grades. Many kinds of wire and scrap metals are available which can be combined into imaginative three-dimensional forms. Construction problems increase with more materials, but children will be challenged to discover ingenious means of attaching parts. A simple armature, bent from a single strand of flexible wire, will provide a base to which parts may be attached. Scrap metals used should be lightweight so that soldering is not necessary, but avoid too many different materials or the work will become cluttered in appearance.

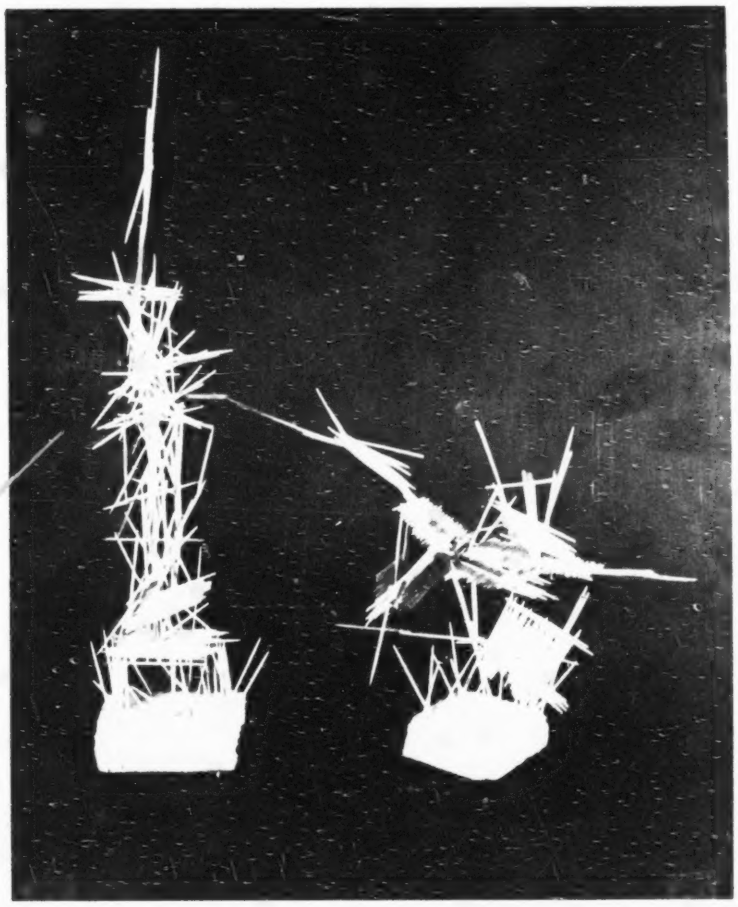


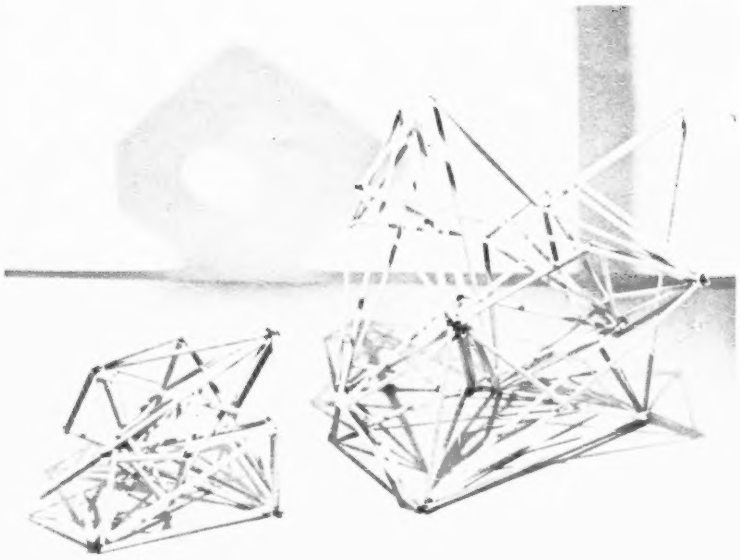


CONSTRUCTION

Construction appeals to children in the intermediate grades largely because of its manipulative possibilities and because forms can be put together quickly. Three-dimensional forms can be assembled from many materials such as reed, toothpicks, medical swabs, straws, sticks, raffia, cardboard, balsa wood, wire, and wood scraps. These constructions are sculpture just as modeled forms are and should be planned to be seen from all sides.

Reed or wire may be bent and twisted into forms to be used as mobiles or stabiles. If the reed seems brittle and hard to manipulate, soaking in water makes it pliable. These spaces within the shapes can be filled or decorated with tissue paper, yarn, thread, string, or other materials.





CARVING

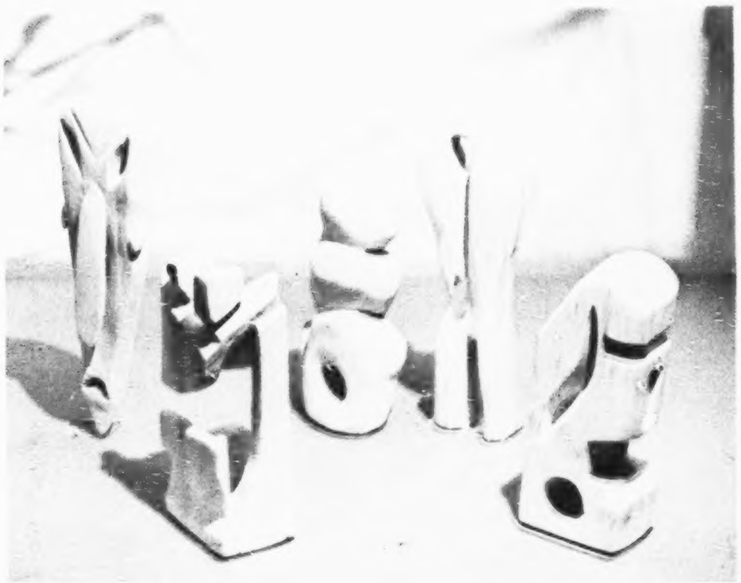
Carving provides a very satisfying activity for children if the cutting process is not too difficult for the age level, skill, and muscular control. Designs should be kept simple, bold, and free from details.

Wax Carving. Pour melted wax into a milk carton. When it is cool, remove the paper carton. This may be carved with nail files, flat sticks, tongue depressors, wood files, or a dull knife.

Plaster Carving. Coat a form with liquid soap and pour in the plaster. The forms may be candy boxes or milk cartons. When the plaster is dry remove the carton. Carve with dull tools, leaving as much of the original form as possible.

To mix the plaster, measure the water first and add the plaster slowly until the water has absorbed the plaster and a small dry island forms on top. Pour at once into forms.

Balsa Wood. Balsa wood may be carved using the same tools as mentioned before. Sandpaper may be used as a finishing process. Other carving materials may be found in the recipe section of the Appendix.



MOSAICS

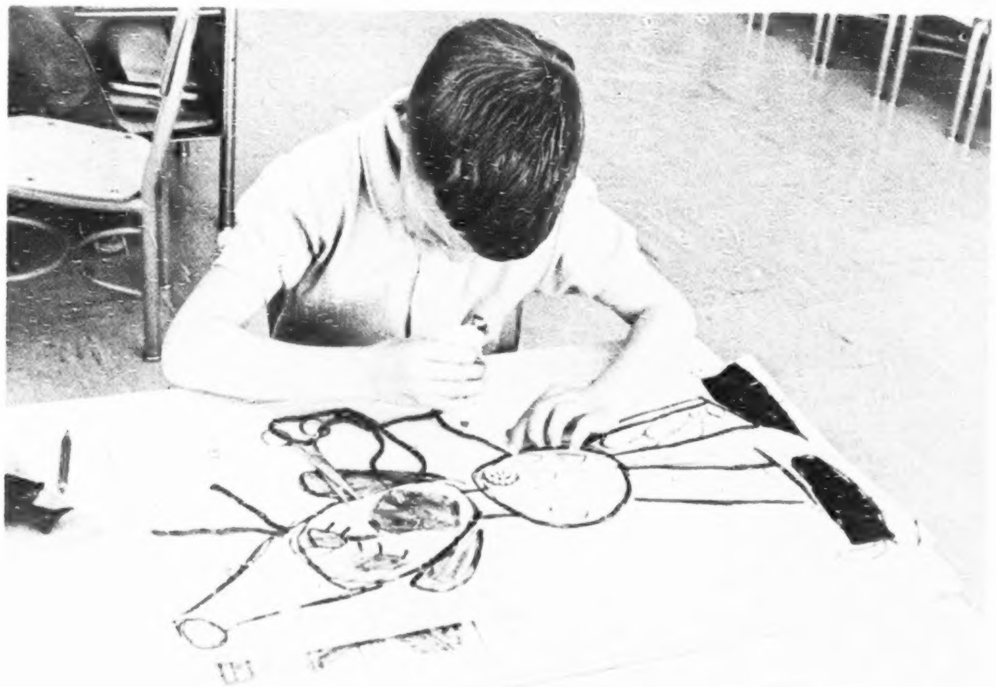
Mosaics are made by gluing small pieces of various materials side by side to form a design. The size, shape, color, and texture of each piece add to the interest of the surface of the part covered. Children will find by experimenting that they may want to put the pieces close together or farther apart, or they may want to cover all the parts of the design or only the main parts. The little pieces are called "tesserae." Many kinds of tesserae can be made from inexpensive materials and are fun to work with. Some samples of tesserae:

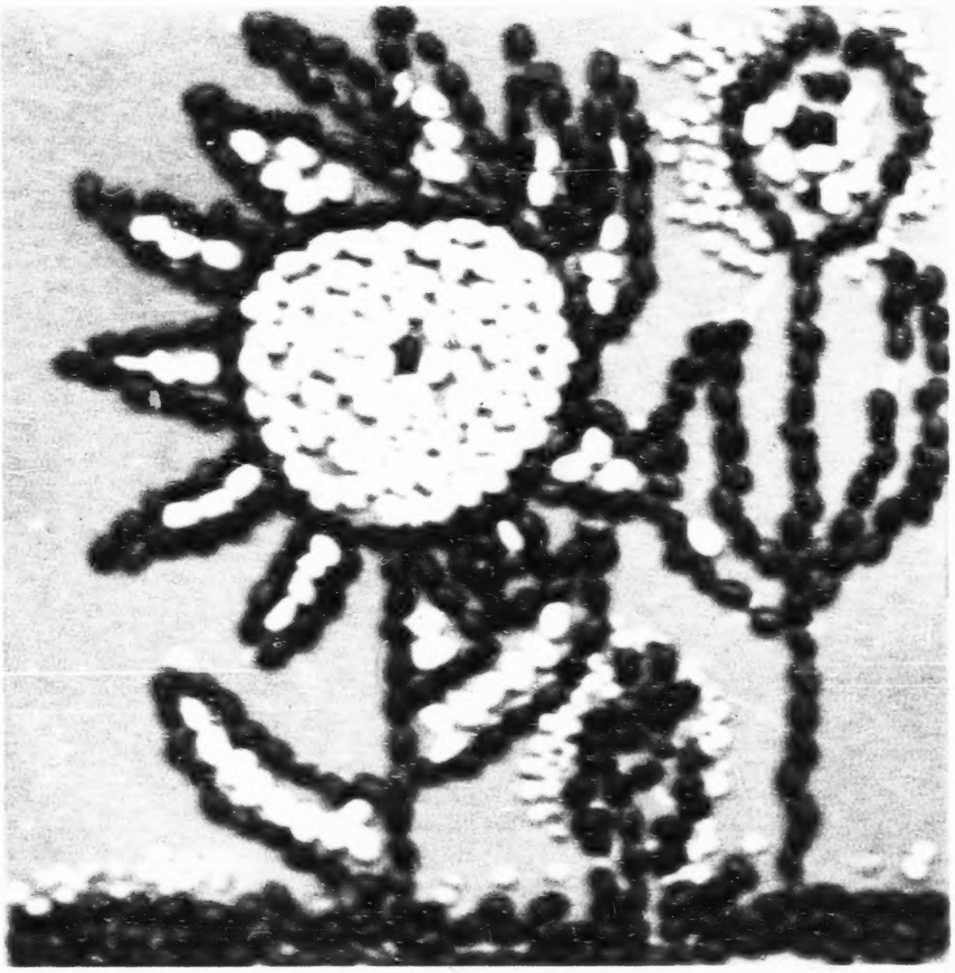
Construction paper
Colored magazine ads
Colored parts of light cardboard cartons
Old Christmas cards or valentines
Colored foil
Tissue paper
Stones, pebbles
Seeds of many kinds: beans, corn, watermelon, squash, rice, wheat, sunflower, popped corn
Soda straws cut into small pieces

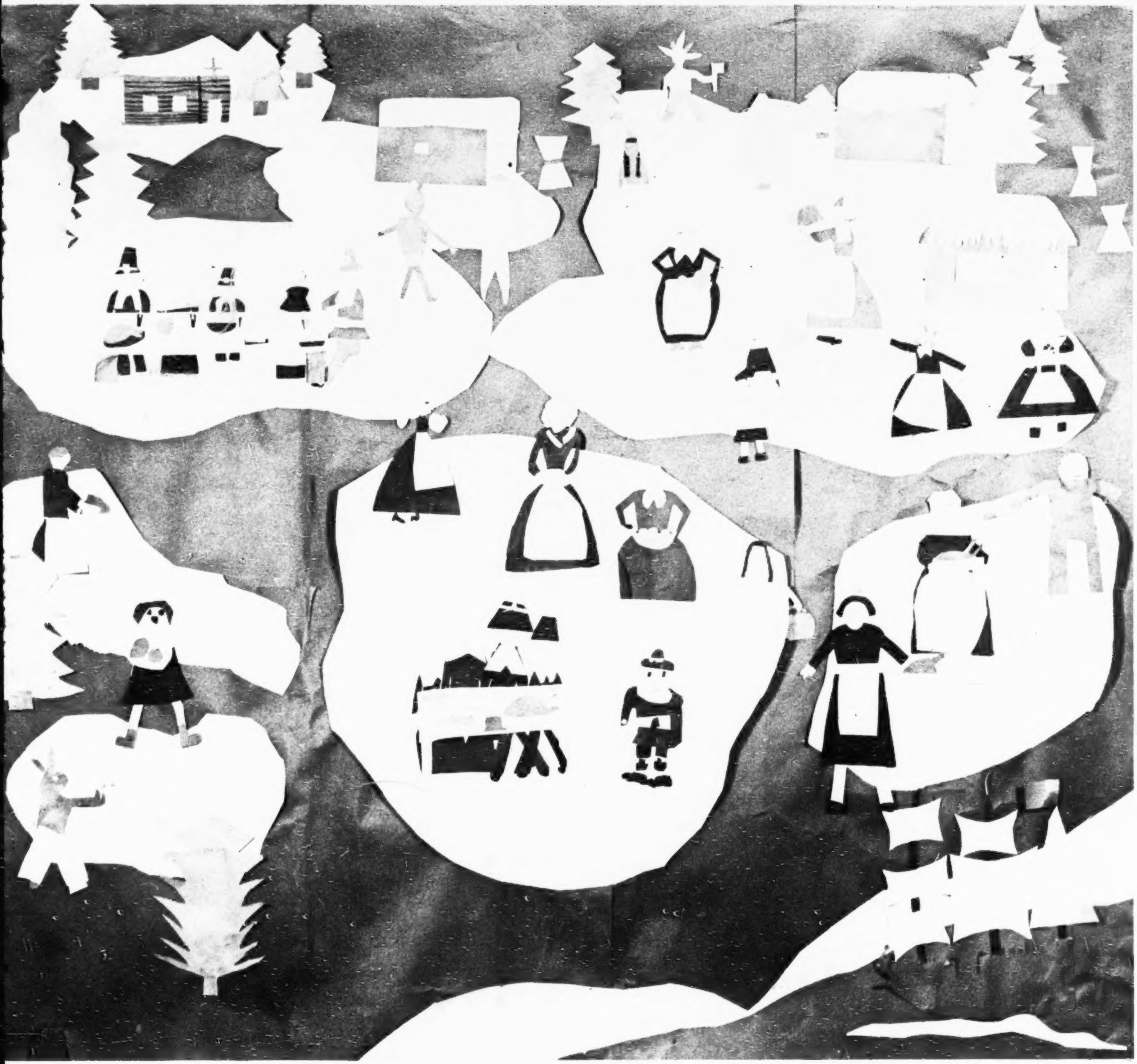
The design should be kept simple, since the tesserae are so full of interest in themselves. Sketch with chalk on black or dark paper for a preliminary plan. If the tesserae are thick or heavy, use pieces of cardboard cut from boxes for backing. Rubber cement or paste can be used for paper tesserae, while casein glue will hold heavy tesserae of seeds, stones, etc. Apply glue or paste to a small area of the backing at a time until as much of the drawing has been covered with tesserae as is desired.

Stone Mosaics. Arrange a selection of smooth pebbles and rocks in the lid of a box or on a foil plate. To make the product durable, the stones may be embedded in plaster of paris in the container in which they were arranged.

Cloth Mosaics. Large drawing can be filled in with tesserae of bright pieces of cloth. Much can be learned in matching textures and colors.







MURALS

In planning a mural in the intermediate grades, the same steps can be taken as in the primary grades. This should include individual drawings, field trips, reading, research, and data-gathering.

More detailed, better proportioned, and more realistic drawings are now noticeable because of the experiences the children have had in the lower grades in drawing and mural making.

Also, the media will be expanded to include a combination of paper and paint, or chalk and ink, or collage.

One of the most rewarding results can be drawing with a felt pen on muslin because of the fluidity of the ink. Stitchery or appliqued material can be used, or paper sculpture gives a three-dimensional quality.

The subject of a mural should be of interest to and within the comprehension of the group that makes it. A theme for a cooperative mural should be decided.

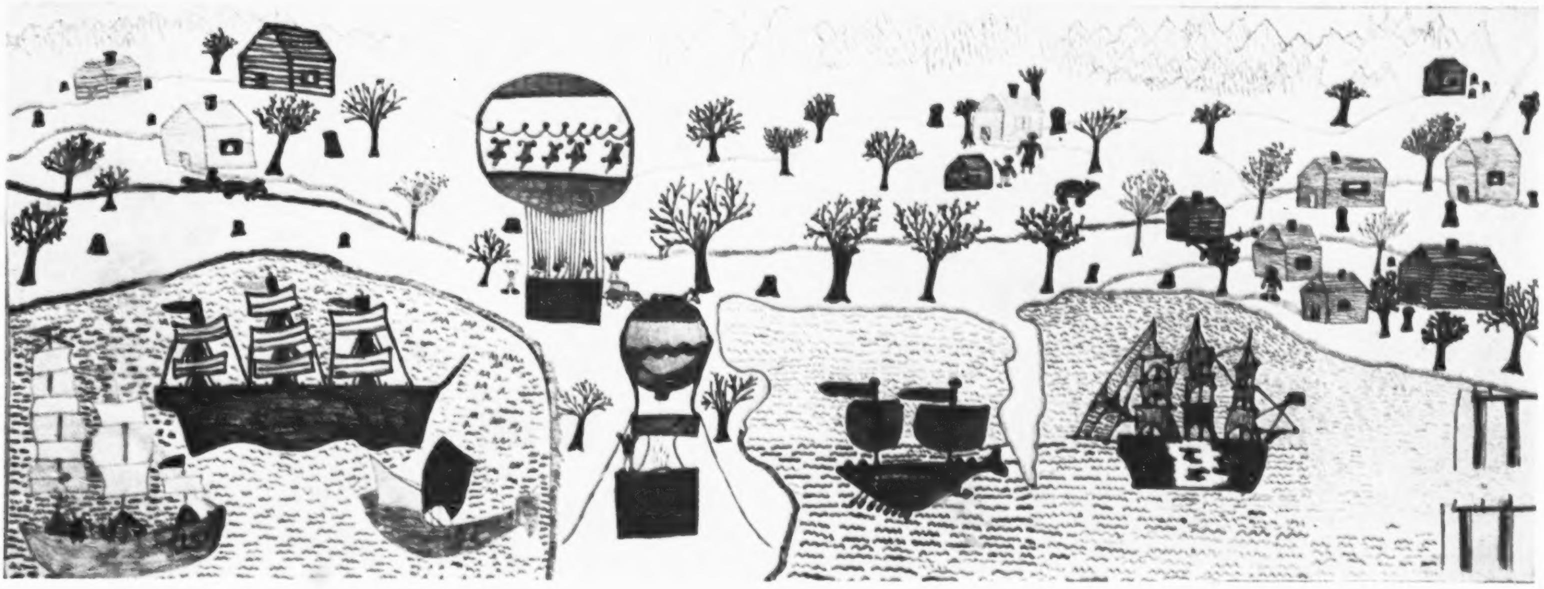
It is possible to make a creative mural based on historical studies provided some attention is given to individuality, vitality and creative qualities.

In his presentation, the teacher could stimulate creativity by developing an awareness to the atmosphere, such as:

> When the Mayflower landed there was a storm. The sea was choppy, the wind was blowing, the people were afraid and huddled together for comfort and warmth.

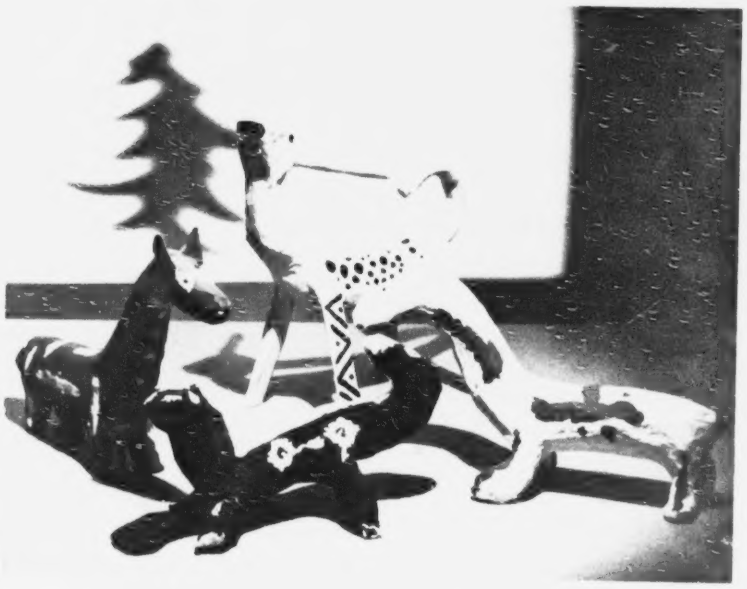
That presents a different picture than a big ship on a calm blue sea. Again, the teacher might suggest that instead of the Thanksgiving feast, a story of the preparation of the food and the gathering of the wood could be done.

Consider the differences in people. The pioneers, the Pilgrims, the Indians—some tall, some short, some fat, some thin.



PAPIER MACHÉ

Papier maché can be made by soaking strips of newspaper in water. This pulp is then mixed with wheat paste and may be molded into objects as desired. Papier maché also refers to strips of paper dipped in paste which are used to cover armatures in many shapes.

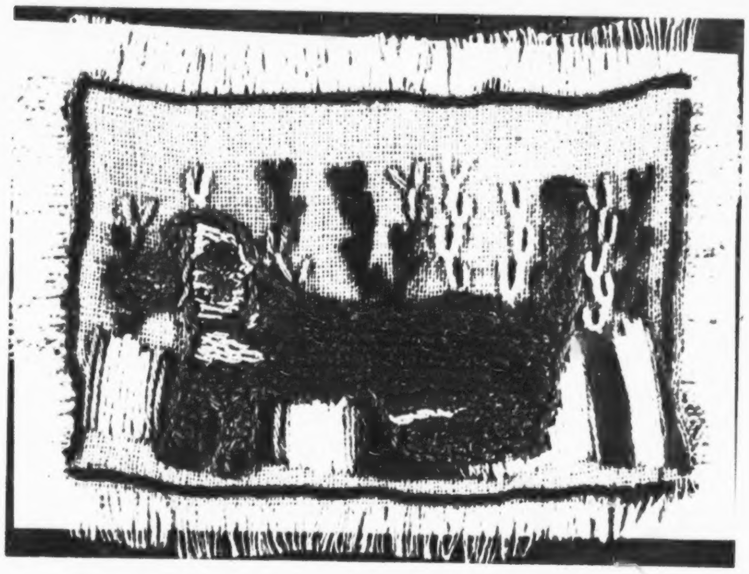


STITCHERY

Stitchery provides an interesting means of expression for boys as well as girls. Individual units may be completed by each child or individual units may be sewn together to make a large panel. Another way to do a large stitchery mural may be by using a theme and discussing the content, or each child may contribute his stitches wherever they are needed for value, repeated color, or to enhance the design.

Various sizes of yarns, string and thread can be used on burlap, monk's cloth, onion sacks, buckram, net, unbleached muslin, felt, or other fabrics. Use tapestry, upholstery, darning, or large size embroidery needles.

Pieces of cloth and other materials may be appliqued on to enhance and vary the texture.



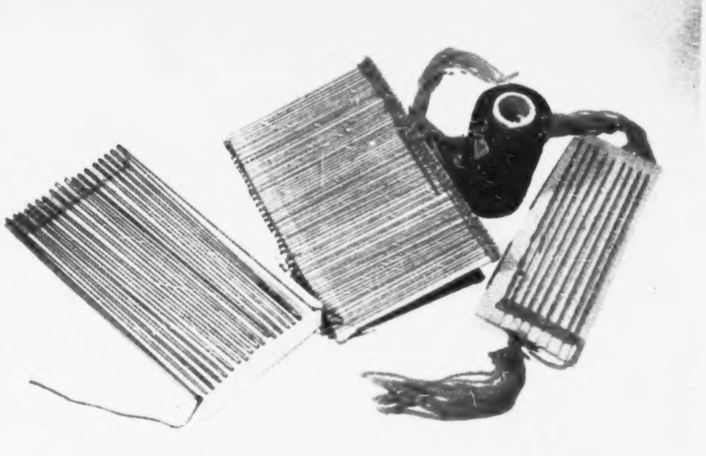
WEAVING

Few schools are equipped with looms, but simple weaving may be accomplished in the intermediate grades with looms made at home.

Simple individual looms can be constructed by the children by nailing four strips of wood together in a square or rectangle. A cigar box or a shoe box can be used for a loom. Place pins one-fourth inch apart and weave with ordinary string or yarn.

A stiff cardboard notched at the ends and strung all the way around will make an excellent loom. Leaving an opening at top when loom is strung up makes a purse. Beyond plain weaving try using different threads, weaving in a pattern and weaving in texture.

Coarse yarn and string, bamboo from blinds, grasses and strips of cloth make gay and novel mats and samples, as well as corn husks, raffia and reed.

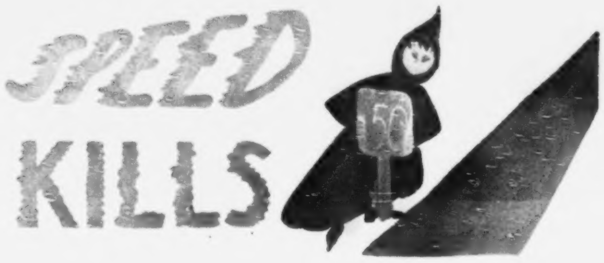


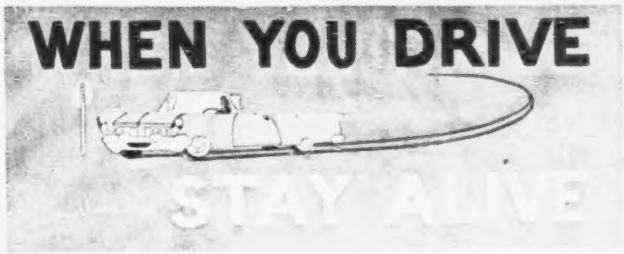
LETTERING

Lettering is important in the intermediate grades. There is a need for it and the child should be able to produce simple, legible letters.

One of the most satisfying ways of producing these is to free-cut the letters from a strip of paper which will give uniform height. Use upper case or capitals and work for unity of width.

Another procedure is to work with the side of a broken crayon between guide lines. Talk about the letters formed on a circle; those using only straight lines. The space between words will be greater than the space between letters.





PUPPETRY

Puppets have been used through the ages to delight both the young and old. They range from the beautiful stylized Chinese puppets to the brash Punch and Judy type.

Stick, paper bag, or sock puppets are generally used with primary children. Older children enhance these often with hair, eyelashes, clothes, beards, and ears. Later they graduate to string puppets and marionettes. Their construction and manipulation is described in a number of art books. In the classroom, puppets serve an important function not only for imaginative art expression, but are usable in a variety of ways for dramatics, role playing, and in many subject areas.

BULLETIN BOARDS

The bulletin board is an important teaching tool. It is used:

—To display children's work.

—To record subject matter.

—To summarize learnings.

—To announce events.

—To stimulate interest.

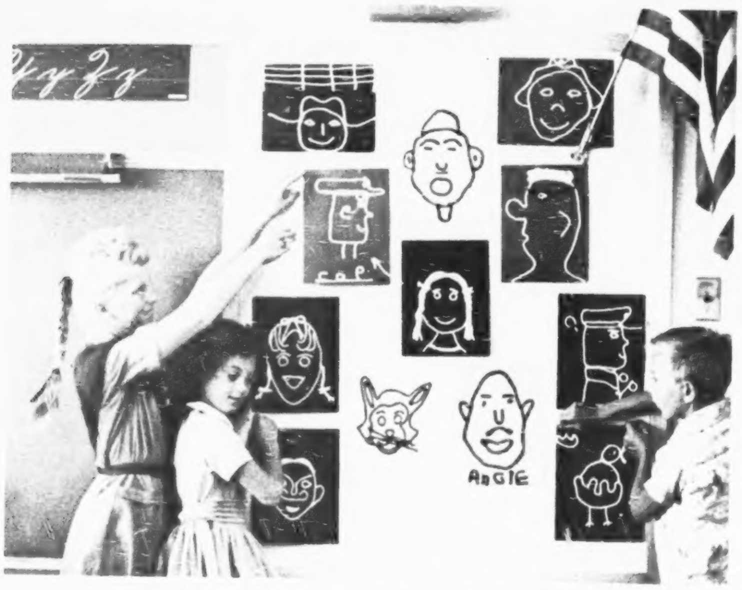
—To motivate learning.

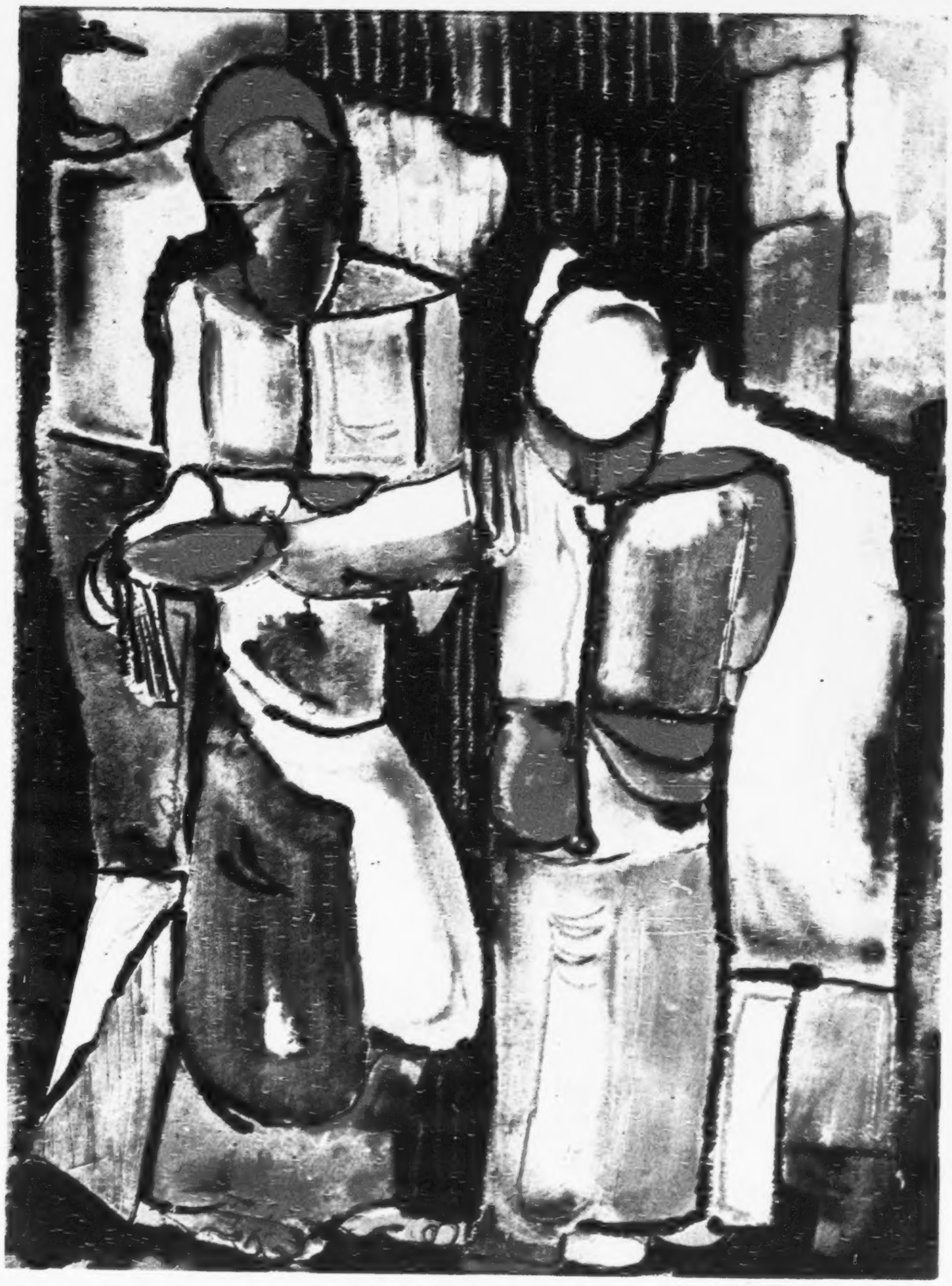
—To make halls and classrooms attractive.

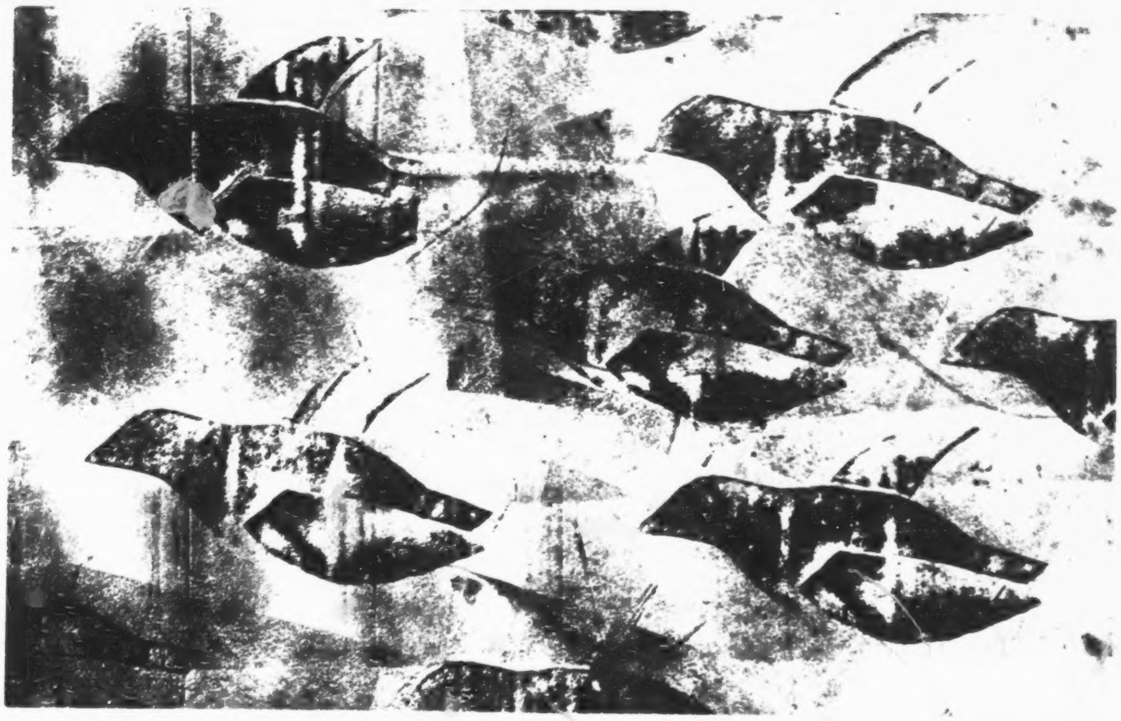
A good bulletin board is a good design. It has both contrast and unity — contrast by variety in line, color, shape, and texture — unity through repetition of colors, lines, shapes, and through the expression of one main idea on board.

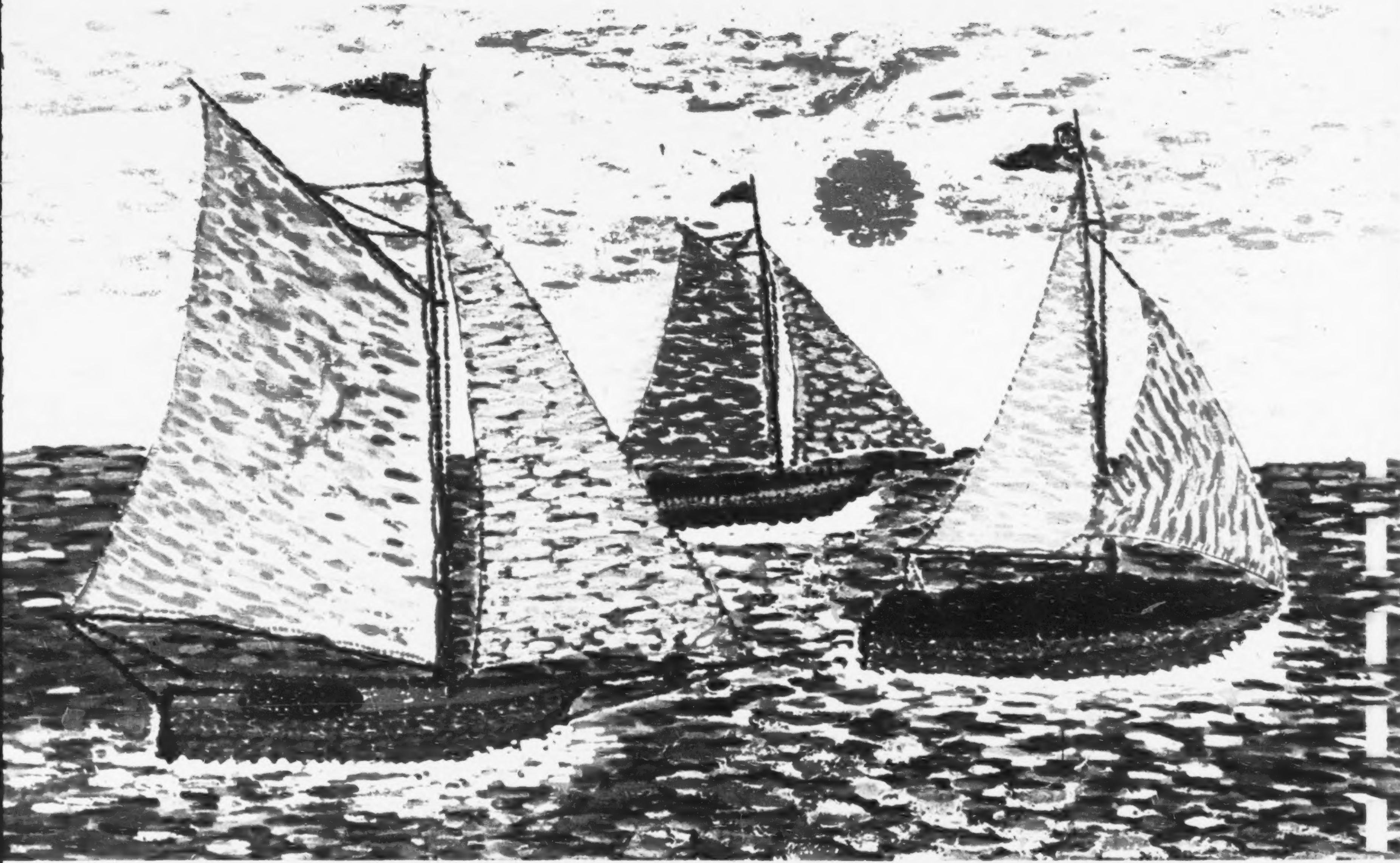
Shapes placed upon a board should harmonize with their structural lines. Space should be filled, but not cluttered or crowded. Line and color movements will lead the eye into and through the arrangement. There may be formal or informal balance. Color carefully selected and distributed can unify the arrangement. Lettering should be legible and should be an integral part of the display.

Eye-catching devices such as colored yarn, textured backgrounds, and three-dimensional forms will add interest.









Art in the Secondary School

Art should be a part of the junior and senior high school curriculum on an equal basis with other subject matter areas. It is an integral part of everyone's life and heritage and should be an integral part of everyone's education as well.

The curriculum must enable the teacher to help the students develop a positive and a constructive attitude toward art and an understanding of art. It does this by providing a structure and continuity to the art program. Continuity is imperative to all children's art education, but is especially so through the critical pre-adolescent and adolescent ages in junior and senior high school. Through a continuous program the pupil will learn to see for himself the possibilities suggested in one activity for the development of another.

The curriculum will be dependent on a number of factors among which would be the capacity of the student, the competency of the teacher, and the facilities available. It should be so organized that a teacher may teach the essentials of art by working in areas of his own greatest competency. He should not feel obligated to provide classroom experiences in every medium and technique if it means he must work with those with which he is not compatible, has had no experience, or those which time and facilities would make particularly difficult.

Each teacher must know what he is teaching and must have a reason for doing what he is doing. These reasons constitute a personal teaching philosophy which will determine the direction of the art program.

It is hoped that the following goals will be considered in each teacher's approach to his program:

—An increasing sensitivity to one's environment to the differences and similarities which exist.

—An involvement of all capacities of the individual in whatever problem he is approching.

—A greater knowledge and understanding of himself as an individual.

—A citizenry that understands and appreciates its cultural heritage and one that is both tolerant and understanding of the art activity of its own time.

Basic to an understanding of art is an understanding of the elements which go to make up art. Line, shape, color, form, texture, light, and space are those elements which the student (or any artist) manipulates in the making of any art form, whether it be a drawing, painting, print, building, or city plan. It is the organization of these elements which will result in the unity which the art form must have. Junior and senior high school students should be familiar with these elements through their art experiences in the intermediate grades. However, developing a greater conciousness and understanding of these elements can provide the structure and continuity of the art program in the secondary schools.

The Student

As has been emphasized in previous sections of this guide, all children are not the same, and it is difficult to generalize about their characteristics or about what they are likely to do or to be like at any given time. This is especially true in relation to the secondary school student, since the span of years from the seventh grade to the twelfth grade is a great one. During these years, he will change from a near-child to an adult and will have to make the tremendous adjustments of that change.

The Junior High School Student

The child in the seventh grade, or what is usually considered the beginning of the junior high school, is not far removed from the elementary school, yet there are major differences which occur between the two. The most significant of these is his physical development which often presents a serious problem of adjustment for him. There is frequently a great feeling of insecurity on the part of the child who is making these changes, since he can find no comfortable niche in which to place himself in relation to others.

The teacher of the junior high school child must keep in mind that while he may look like an adult, he is very young, very unsure of himself, and more than a little terrified by his lack of identity. This should not imply that the teacher should be over-protective of the child, but should rather provide one of the few relationships in which he can find security. It does imply that the teacher should be able to read his moods and to react to them in ways which will inspire confidence.

Skill becomes of increasing importance to the junior high student and greater realism is sought; it actually becomes the foremost objective of his art expression. The intellect as well as the emotions govern creative output and imagination changes from uninhibited to critical. He has greater interest in working in three-dimensional work, and he most often seeks works of art with which he is most comfortable.

These are critical and difficult years, since junior high art experiences will largely determine his future interest in and appreciation of art.

The Senior High School Student

As he matures through junior and senior high school and becomes more confident of his role in his environment, the student can be capable of great things and of deep insights. He has the capacity to criticize with intelligence, judge with fairness, and develop deep sensitivities to life. Muscularly, the secondary student can do anything an adult can; his limitations are only those of comprehension and of ideas. It is the secondary school teacher's responsibility to provide the information that will lead to comprehension, and to provide the stimulation that develops ideas.

The high school student needs to have fundamental understandings about what he can use to express himself with confidence; he needs and is ready for serious investigations into what art is and how art is made. He is ready for serious application to problems of visual expression, and indeed, if he doesn't get the opportunity for it, he will flounder on his own self-consciousness. Where experimentation with many media and techniques was appropriate in the elementary grades for broadening his consciousness of the materials of art, in the high school, he needs now to apply these learnings to the serious business of making the art with which he will be surrounded for the rest of his life. Knowledge of the fundamental structure of art can provide the solid footing that the child needs during these years in the high school.

If aesthetic significance is to make any appreciable imprint on how children grow up and conduct their lives, then we, the art teachers, must treat them as artists for whatever period of time they come to work with us. Our job, first and foremost, is to help them to behave like the artists they can become rather than doing something else. And our catalogue of media, new and old alike, serves no useful purpose whatsoever, unless we use it to enable the schoolboy to engage in artistic activity. To do so means for us to teach toward aesthetic sensibility and not toward learning less and less about more and more media.

—Manuel Barkan
Changing Conceptions of Curriculum
Transition in Art Education:
Content and Teaching. 1962

Art Experiences In the Secondary School

This guide has consistently suggested that there are certain art experiences which are essential to the aesthetic development of all children. Obviously, not every school is equipped to present all aspects of each of the areas of art, nor is every teacher experienced enough to present all the techniques in a thorough and meaningful way to children. Therefore, the activities which are considered essential have been organized to represent a *core* which should be the minimum goal for any art program.

These core experiences are discussed beginning on the next page. Once the art program has developed (in terms of facilities, equipment, and teacher and student experience) to a point where the "core" activities are strongly established, it can be expanded to include whatever additional experiences are possible. As has been noted, there is no particular value in the use of a great many different kinds of media for their own sakes, but it is a good idea to continue to expand the opportunities which the child has for working with different materials in order to develop more fully his awareness, attitudes, and sensitivity. These expanded opportunities may derive directly from the child's interest in the work he is doing, and what it may suggest to him for later, or may be the result of ideas introduced by the teacher.

The suggested core experiences are not set up in any order of importance, for the specific sequence used must be established by the teacher in relation to his particular classes and teaching situation. It is, however, important that continuity between projects be maintained, and the teacher must continually evaluate the projects for their educational potential.

Maintaining continuity in a program may be done in a number of ways: (1) by a continuous series of problems related to the elements of art, but working in different media, (2) by a series of problems in a single medium, (3) by a series of problems related in theme, or (4) by evaluation of the weaknesses of individual students, or of the entire class and developing problems directly related to these.

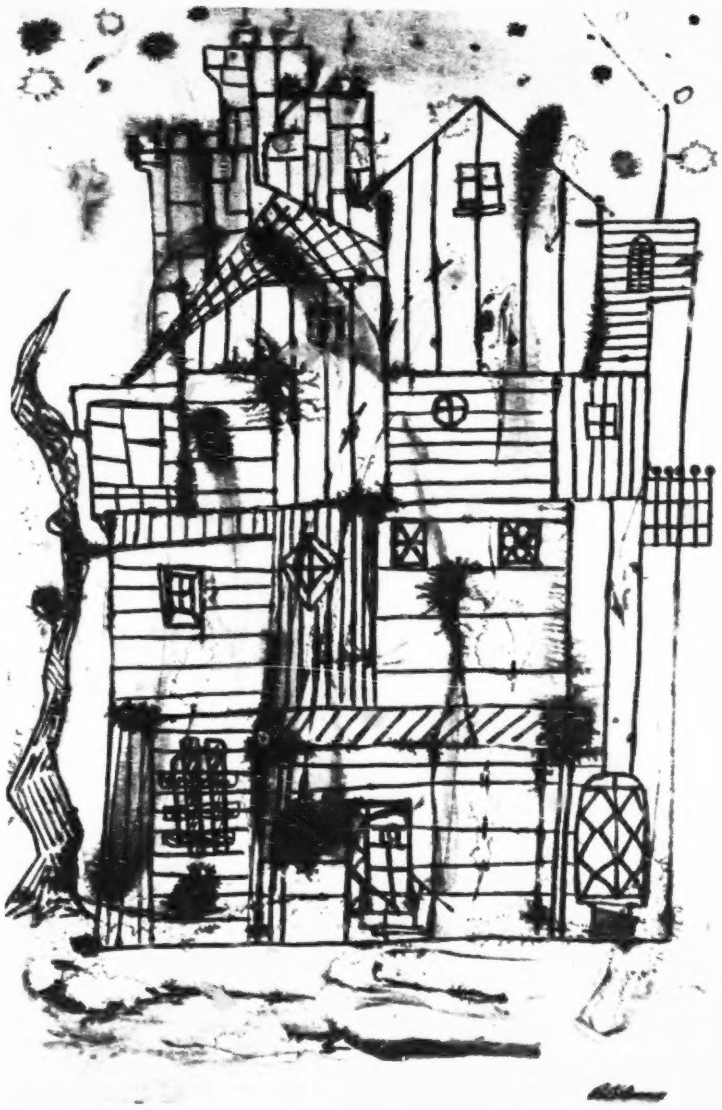
> Past experiences condition a pupil's readiness for any particular art activity. No single standard of achievement can be fixed for any one grade level. Repeated experience, *with variation,* is necessary for growth and development.
>
> From the Denver *Grade Level Outline,* 1963

The Core Program

Two-Dimensional Experiences

DRAWING

A drawing is a mark on a two-dimensional surface. It is the artist's reaction to what he sees, feels, or comprehends at a given moment, in terms of the medium used. The activity drawing is basically learning to see not only objects, but space, value, line and form, and the relationships of these elements to each other. Drawing, in its historical sense, is an attempt at communication of the relationships of visual elements that have become significant to the artist. Whether these happen to describe naturalistically identifiable objects or abstract lines and forms is incidental to the work. The total resultant form is the significant thing.



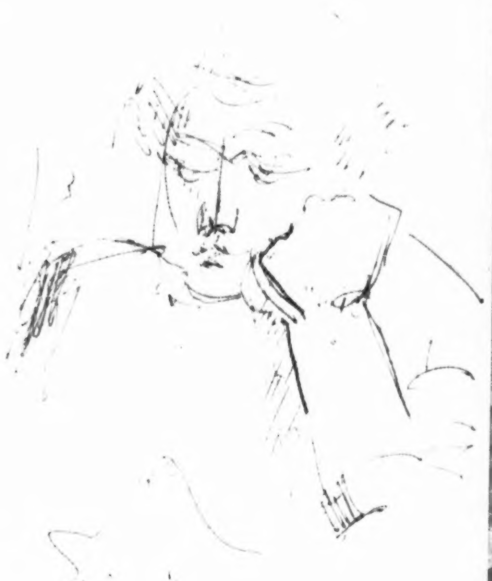
Core Drawing Experiences

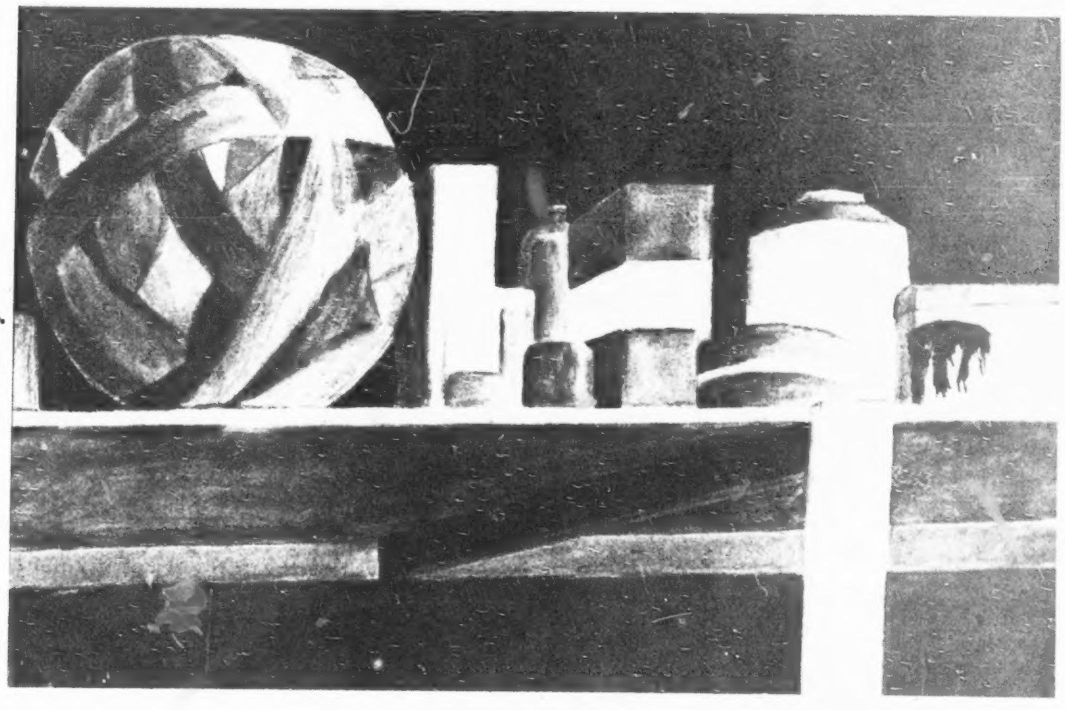
Junior High

Gesture Drawing: Rapid line drawing which explores the total form rather than individual parts. An experience in "loosening up" and indicating with line all parts of the figure or object; concern with what is happening or about to happen rather than with details.

Contour Drawing: Careful study of the edges of forms and how they describe figures or objects. Edges may give the impression of being three-dimensional just as contours are three-dimensional. This requires close identification of the student with his subject.

Mass Drawing: Concern with the solidity and massive qualities of forms. Mass may be developed with line (as in a fully developed gesture drawing) or with patches of tone or color made by using the side of the crayon or charcoal.





Senior High

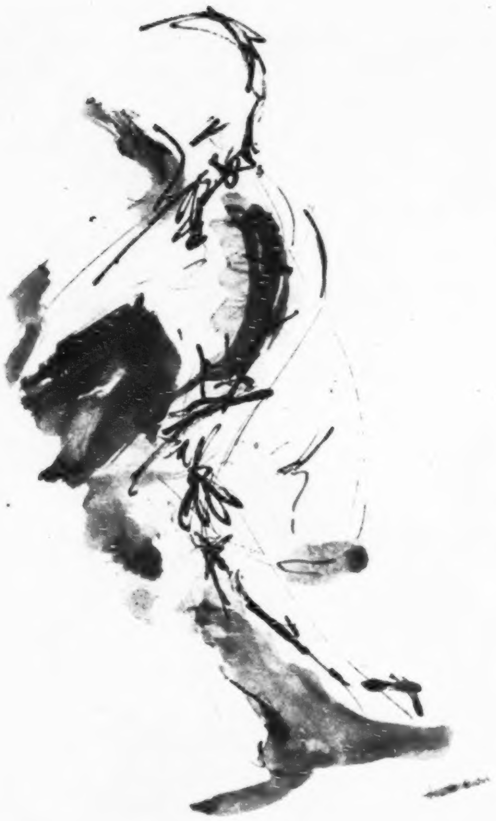
Gesture Drawing

Contour Drawing

Mass Drawing

Accented Line Drawing: Essentially a developed contour drawing which stresses the expressive qualities of line. The lines used are carefully selected and accented in order to emphasize the description of visually important parts of the form and volume.

Total Drawing: Drawing which emphasizes the integration of the various parts of the composition. Areas of value provide passages of light and dark between forms by means of ink washes or soft crayon or charcoal patches. This emphasizes the effects of light and dark as structural elements in drawing.



Expanded Drawing Program

Wash Drawing: Use of ink and watercolor washes and emphasis on the qualities of brush in drawing.

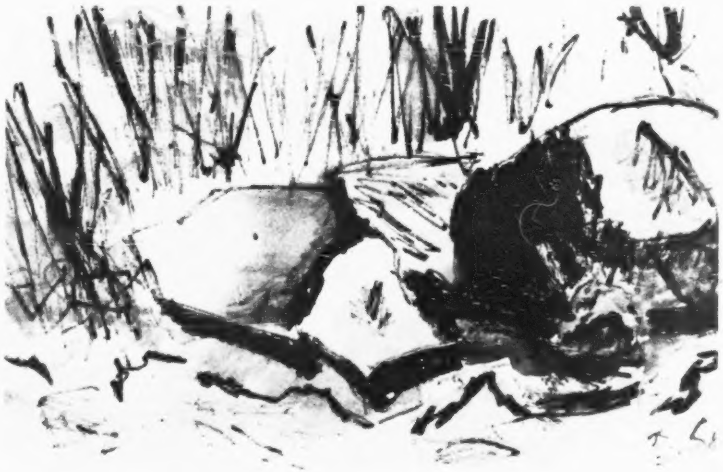
Calligraphy: Line drawing in brush, based on traditional Oriental brush use.

Mixed Media: Any of the above methods using a combination of media, such as:

- Crayons and watercolor
- Ink and charcoal
- Crayon with ink washes
- Ink with washes and collage

Subject Matter Sources

Still life
Figures
Non-objective (mood) subjects
Interiors
Portraits
Landscape
Imaginative subjects



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PAINTING

Painting is an extension of drawing in which the artist uses pigments to create the elements of color, light, and space with a plasticity made possible by the medium. The ground, the vehicle, the tools used for application, as well as the pigments used, enter into the ordering of the form by the artist and affect the results he will achieve. Paint media should be chosen in relation to the ability and experience of the student. Special consideration should be given to the relationship between the time involved and what is learned. Media such as tempera paint, casein, and even acrylics are generally more appropriate for the secondary level than is oil, because the use of oil may be prohibitively expensive and requires time which would be better spent in a wider range of painting experiences.

Core Painting Experiences

Junior High

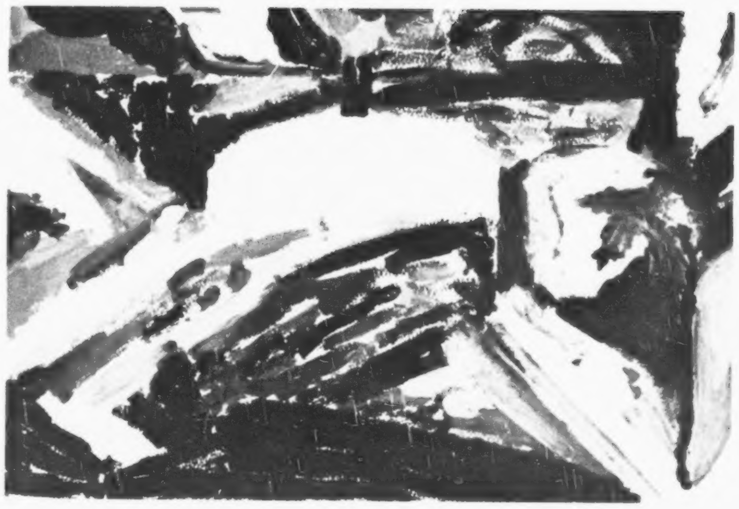
Thin Wash Painting: May be done with water color or with thinned tempera, casein, or acrylic; generalized indications of forms through color area and patches. Emphasis on subtlety and nuance and color relationships rather than on accuracy of description of objects and figures. May be combined with other approaches such as line, impasto, glazing.

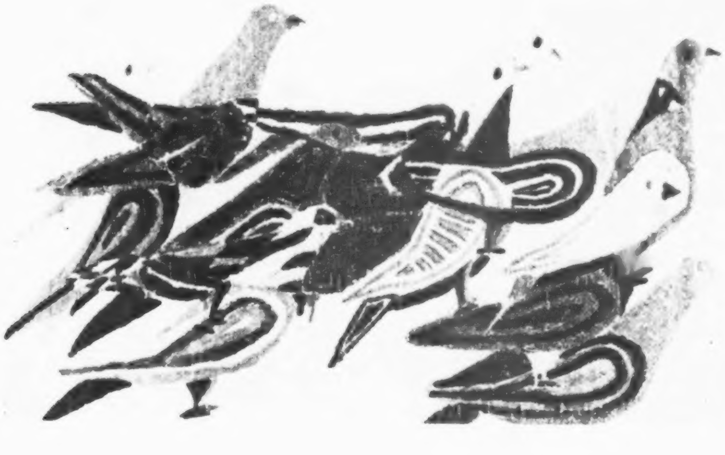
Impasto Painting: Heavy application of paint, or the building up of thick areas by the application of layers of paint. Emphasis on texture brush work, implication of three-dimensionality through color use.

Scumbling: The opposite of glazing; a film of thinned opaque pigment applied over a color to lighten it.

Wet Brush, Wet Paper.

Dry Brush, Dry Paper: Investigation of expressive differences from the use of various combinations of wet and dry paper and brushes.





Senior High

Thin Wash Painting
Impasto
Scumbling

Glazing: Applicatioon of transparent colors over areas of paint to alter and enrich color and texture. Experience in the effects of color transparencies and color mixing.

Collage: Application of textured materials (cloth and/or paper) to painting surface to enrich and enhance the textural surface; use of such materials with or without paint. Effects of glazing over collage surface.

Expanded Painting Program

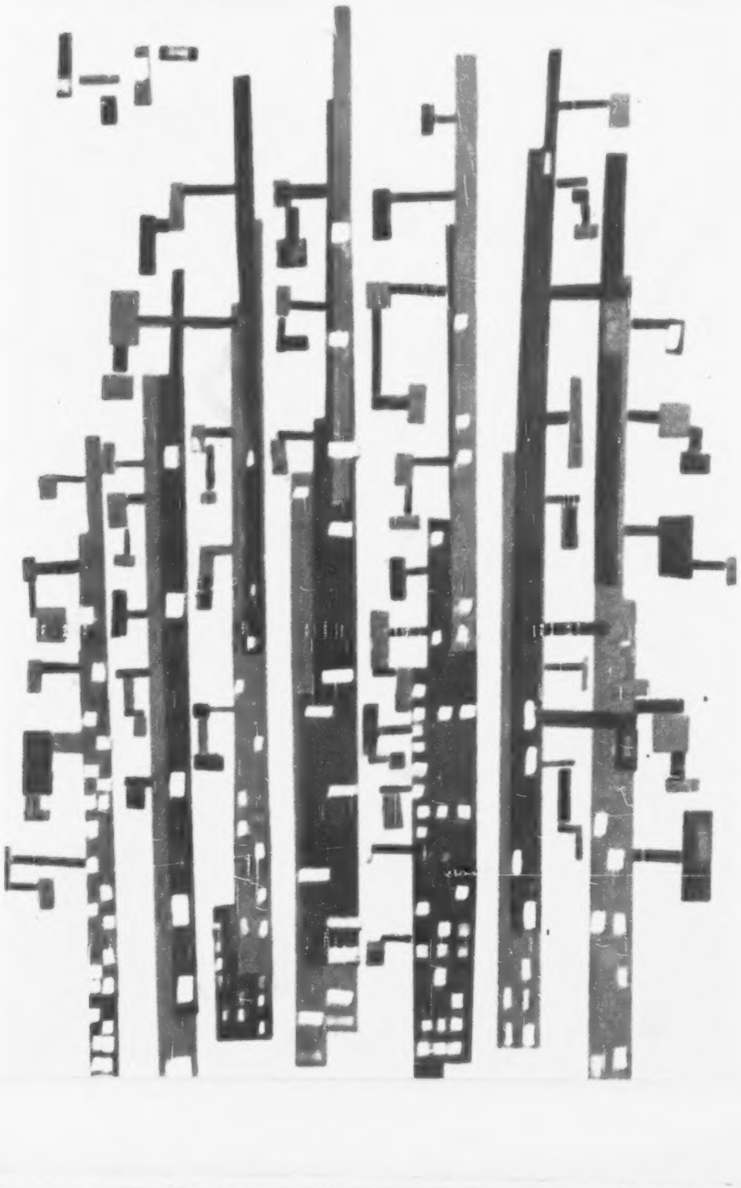
Resist Techniques: Transparent paint over crayon. Paint over rubber cement. India ink over water base paints; washing away excess india inks.

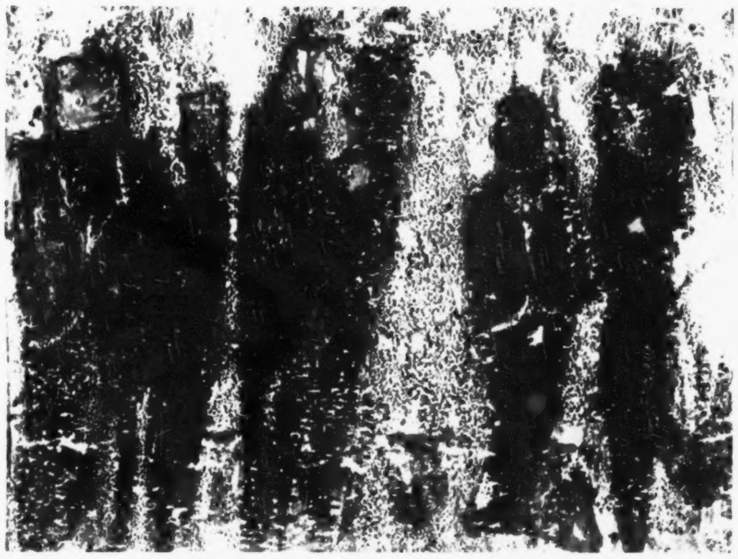
Mixed Techniques: Time and student interest may provide the opportunity to mix all techniques and different media. These mixing experiences should result from serious wonder about the effects and not random experimentation and "happy accidents."

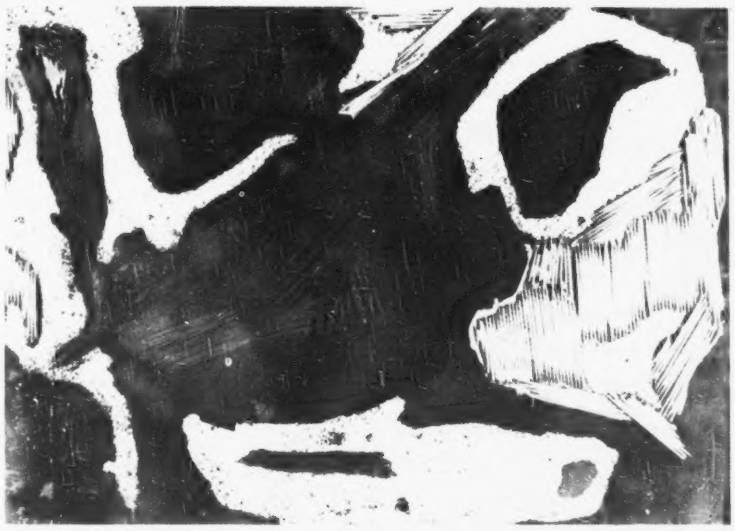
Professional Materials: Use of high quality pigments and supports; expensive papers, brushes, and paints enhance the expressive potentialities of the serious student.

Subject Matter Sources

Still life	Portraits
Figures	Landscape
Interiors	Imaginative or non-objective subjects







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PRINTMAKING

Printmaking is the technique which involves the transferring of an image from one surface to another and generally will result in more than one final product. The techniques range from very simple to extremely complex processes and are classified as relief, intaglio, planographic, and stencil. Relief printing, including linoleum, wood cuts, and collographs lend themselves readily to work in the secondary core program. The planographic, including monoprints, and the stencil likewise have significant potential.

The various print techniques can be highly useful in developing a capacity for visual images, and new ideas about form and pictorial structure. The technical limitations imposed by the print media often result in vital qualities that stimulate the child's effort in all his art work.

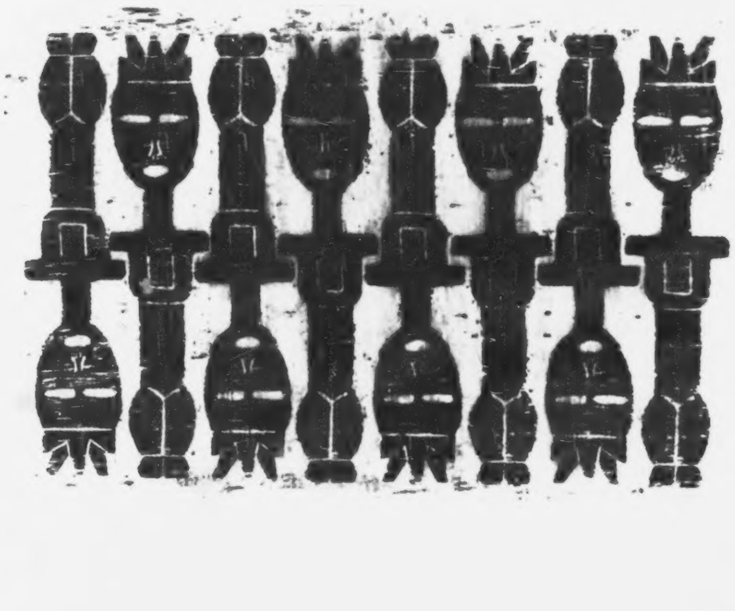
Core Printmaking Experiences

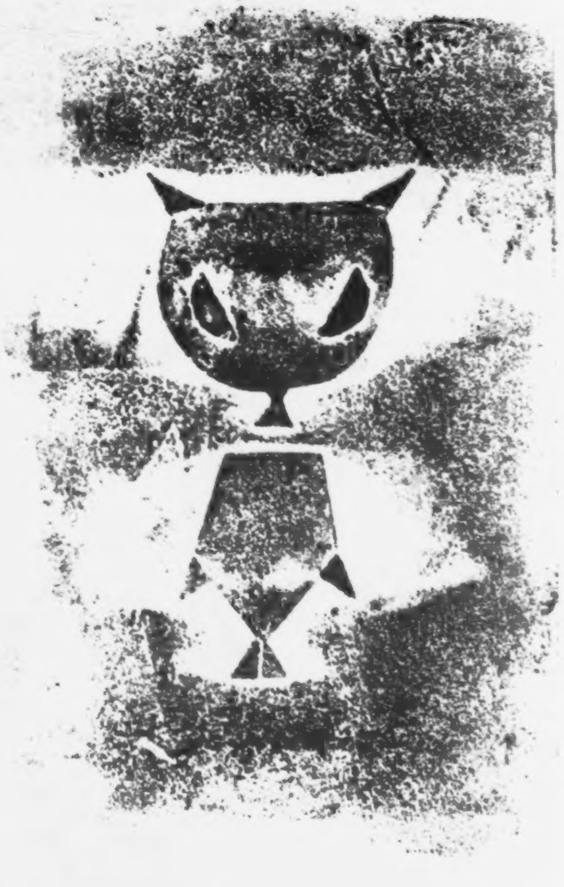
Junior High

LINOLEUM BLOCK PRINTING; WOODCUT: Relief printing processes, emphasizing strong positive and negative shape contrasts; provides experience with flat color areas and line with relatively hard edges to describe form. Manipulative experience with cutting and printing; reversal of images; textural qualities.

SIMPLE STENCIL: Flat, decorative areas; positive and negative shape experience. Colors may be applied through stencils with brush, brayer, or spray for different effects.

MONOPRINTS: Transfer of painting from one surface to another results in a variety of textural and color differences.





Senior High

Wood Cut
Linoleum Blockprinting
Stencil
Monoprint

Color Wood Cut; Color Linoleum Print: Relief processes in more than one color; multiple blocks and experience with color registration.

Plaster Prints: Relief printing of plaster blocks which have been worked and textured.

Silk Screen: May be used with film stencil for essentially commercial projects and lettering; introduction of crayon, touche, rubber cement, and glue in stencil-making will provide more brush-like effects and textural qualities in prints made for pictorial rather than commercial purposes.

Collograph:. The printing of collages as relief prints; experience in manipulating and making a variety of textures which will transfer as a print.

Collograph: Printed as an intaglio process requiring an etching press. Illustrate the difference between relief and intaglio effects.

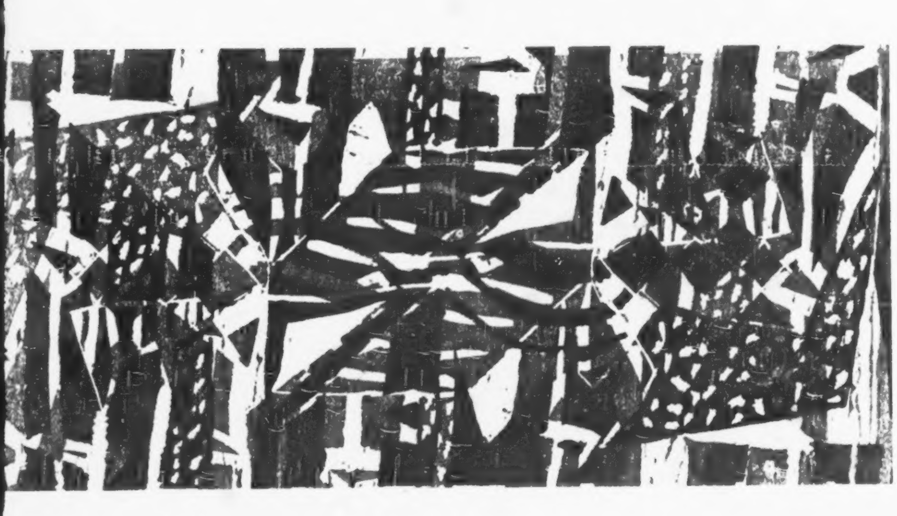
Expanded Printmaking Program

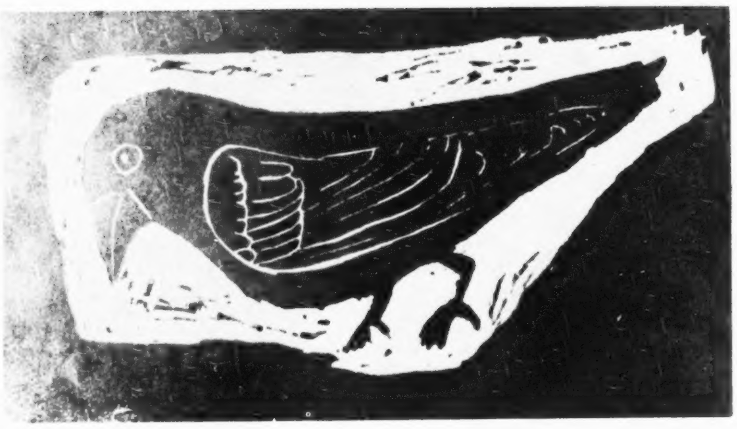
Engraving: Rudimentary plates such as acetate or plastic engraved or scratched; printed as intaglio prints.

Lithograph: Paper lithograph plates can be used for reproduction of drawings as lithograph; consideration should be given to the relationship between drawing and lithography. Requires etching or combination press.

Etching: Complicated and difficult technique of intaglio printing requiring special equipment and use of acids. Unlimited experiences are possible in value, texture, and development of serious concern for compositional qualities in art form. Requires etching or combination press.

Landscape
Figures
Still life
Interiors
Portraits
Imaginative subjects
People or animals





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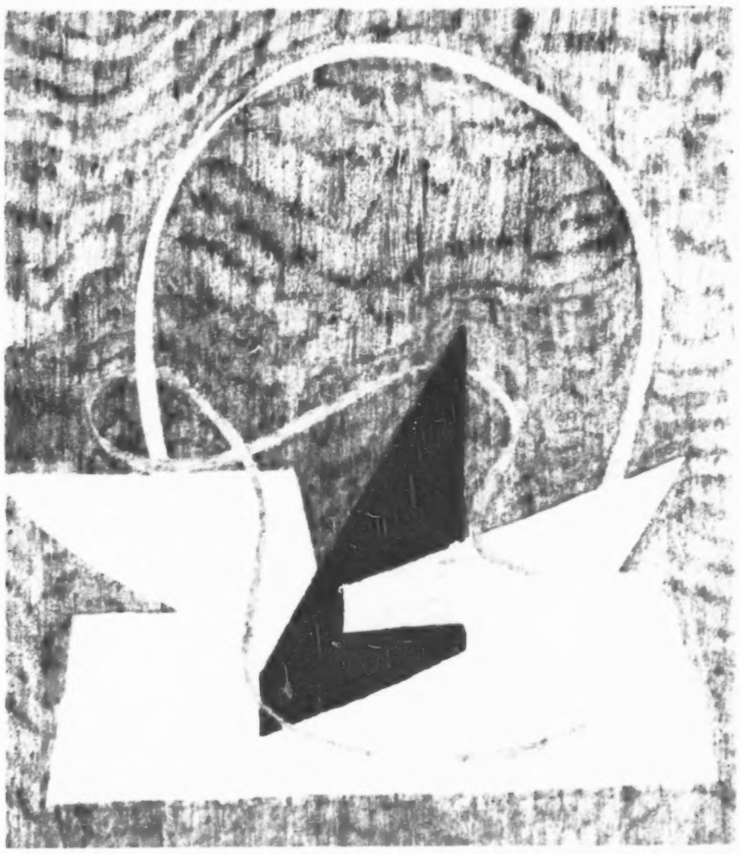
DESIGN

Design is not a term which refers exclusively to non-objective art, but is the special emphasis given to the teaching of art principles that provide the visual structure of a work of art. These principles are, essentially, balance, emphasis, and varitey within unity (refer to Elements and Principles in Art, found on page 33). Visual fundamentals should be considered basic to every art experience, not only to those designated as "design." Activities such as stitchery, weaving, or other "craft experiences" lend themselves readily to the teaching of specific art principles. The processes usually included in a crafts course are either two- or three-dimensional in character, and the making of the "craft" product should demand the same understanding and use of art principles and elements as do other areas of art.



Core Design Experiences

Junior High

Positive and Negative Shapes: Arrangement and manipulation of shapes to investigate the importance of all parts of the picture plane to the total composition. Shapes may be non-objective or representational, or a combination of both.

Collage: Combination of materials of different types and textures to discover properties which are either similar or different; arrangement of forms and textures in a two or three dimensional scheme.

Three-Dimensional

Manipulation of Forms: See three-dimensional experiences in the following section.

Senior High

Three-Dimensional Manipulation
Positive-Negative Shape Problems
Collage

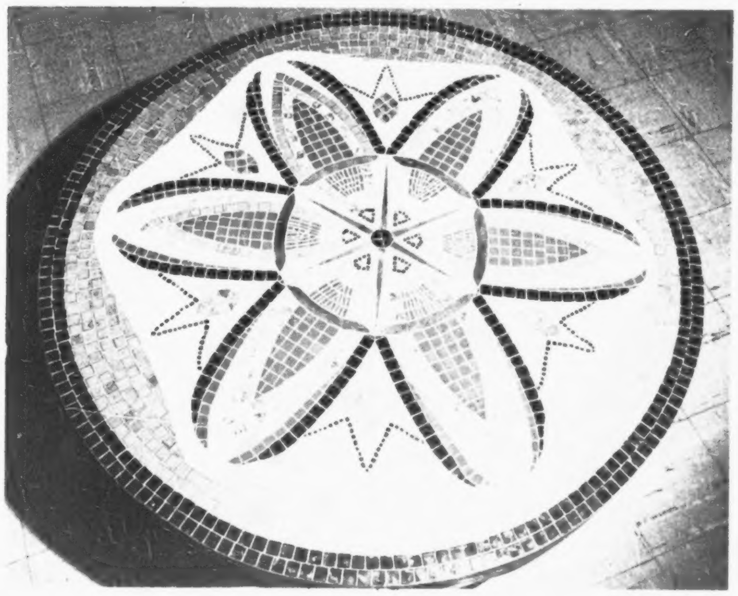
Problems in Analysis: Study and discussion of works of art by professional artists; design qualities reflected in the use of the materials, elements, principles of art should be studied; evaluation of the functions of works of art; consideration of the application of learnings to class work. Evaluation of the expressive qualities of art forms.

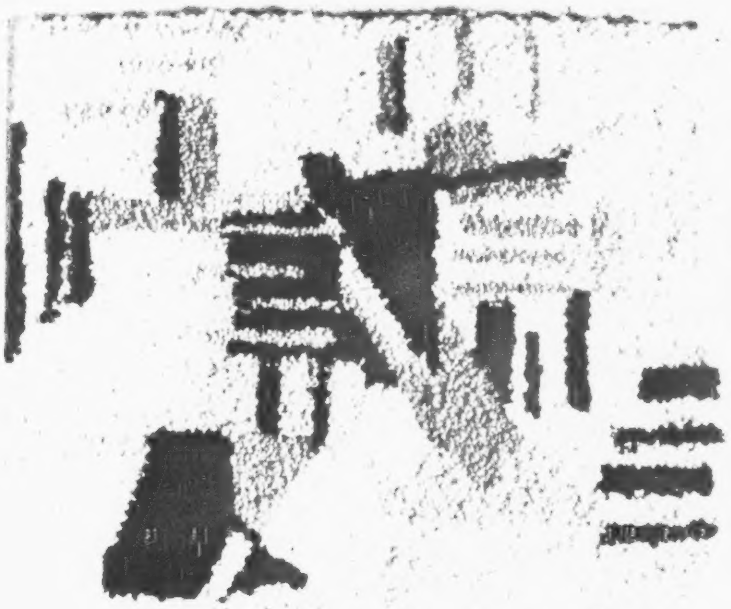
Expanded Design Program

CRAFT EXPERIENCES IN: Weaving, jewelry making, metal enameling, and ceramics.

Subject Matter Sources

Natural forms	Landscape
Utilization of forms	Non-objective
Still life	Mood or attitudes





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The wheel's hub holds thirty spokes
Utility depends on the hole through the hub.
The potter's clay forms a vessel
It is the space within that serves
A house is built with solid walls
The nothingness of window and door
Alone renders it usable.
That which exists may be transformed
What is non-existent has boundless uses.

Lao-Tse, Chinese Philosopher

Three-Dimensional Experiences

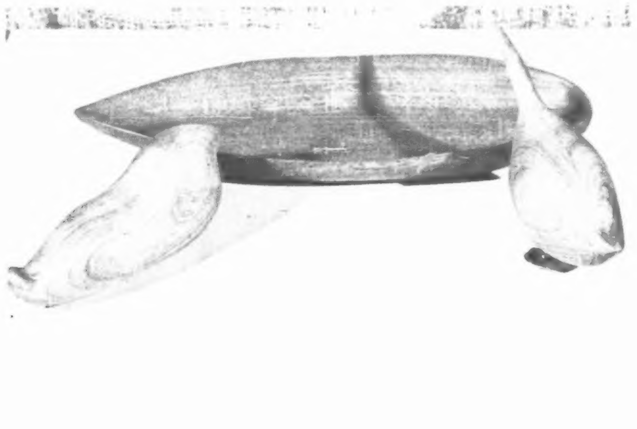
SCULPTURE

Sculpture is generally divided into two major categories, relating to the manner in which the final form is achieved. *Additive* sculpture results from the process of building the form from separate parts. The parts may be held together by means of glue, nails, or welding, or by the adhesive quality of the material itself. Examples are clay modeling and wood, paper, plastic, or metal construction. *Subtractive* sculpture begins with a solid mass of material and the final form is achieved by carving, cutting, or chipping away parts to reveal the form. Some examples of subtractive sculptural materials are plaster, foam glass, wood, or stone.

Three-dimensional forms are also often developed through *casting*, a generally complicated process involving the building of an initial form in clay or wax and making a mold of plaster or rubber. Either molten metal or liquid clay or plaster are then poured into the mold. Cast sculpture can be extremely creative and beautiful, but the result will be aesthetically dependent on the quality of the original form from which the mold is made. Ready-made molds, or molds made from models which are not the students' own work are entirely non-creative and should not be allowed.

Relief is a type of sculptural form which may be achieved either through modeling or carving. Relief is semi-three-dimensional, and the forms may be developed in varying degress of roundness. The forms are physically and visually dependent upon the background material to which they are attached or from which they have been carved or modeled. Because it is not fully three-dimensional, relief may serve as a good transition between two-dimensional work and sculpture.

Sculpture, because it has three actual dimensions, is a form existing in physical space, as contrasted with drawing or painting which relies on illusion to create three dimensionality. The space which surrounds the sculpture is an integral part of the total sculptural design. The student must study not only how the piece itself looks from every point of view, but how it interacts with the empty space which surrounds it on all sides. This interaction is the essence of sculpture which makes it a unique art form.



MODELING

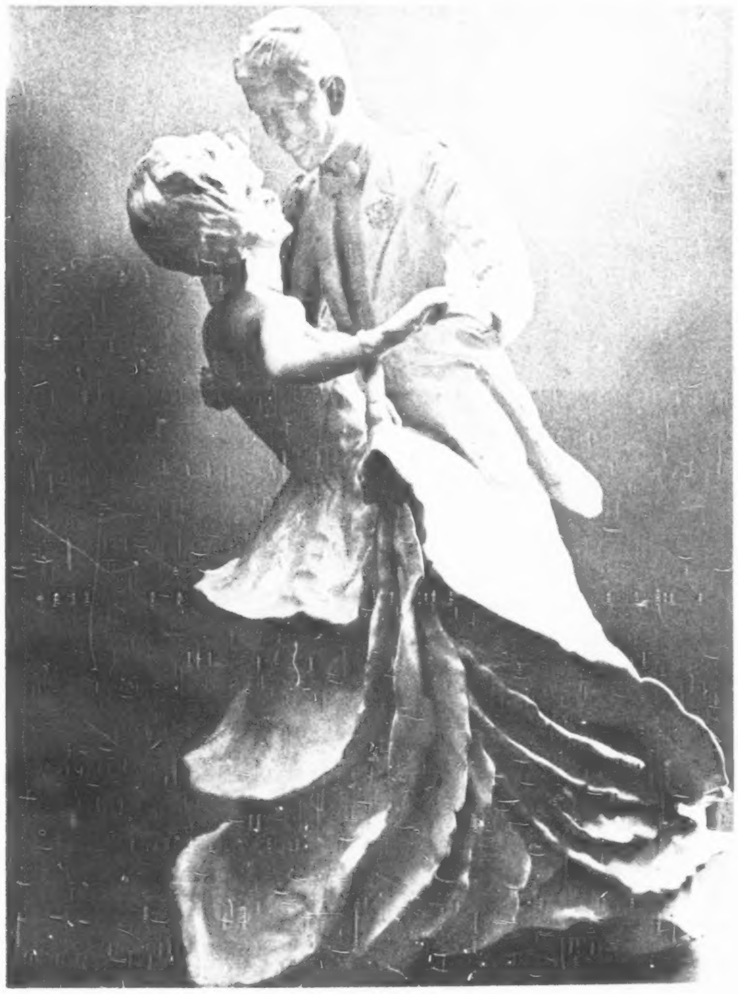
The manipulation of plastic materials such as clay or plasticine provides opportunities for the student to build three-dimensional forms which he can change and develop as his work progresses. Although modeled forms may be non-objective, the secondary school student will usually have greater success in understanding qualities of three-dimensionality if he works from recognizable objects. The use of an armature, or skeletal structure made from wire, will make it possible to build more complex forms and thinner parts than unsupported clay or plasticine will allow.

Core Modeling Experiences

Junior High

Mass Modeling: Exploration of the quality of clay, its bulkiness and weight. Investigation of the relative strength of clay to that weight and the limitations in working with it. Texturing clay surfaces, adapting design to clay characteristics. Hollowing of the form for firing.

Simple Armature: Construction of wire armature to discover the means by which internal supports can extend the expressive qualities and manipulative possibilities of clay. Discussion of contraposto, frontality, and integration of form and space.



Senior High

Mass Modeling; Simple Armature Casting: Casting of simple forms in plaster involves consideration of technical problems relating to the separation of the mold and of the materials to be used.

Furnace Cement: Modeling with furnace cement over wire or foil armature; consideration of color and texture and developing variety within the form.

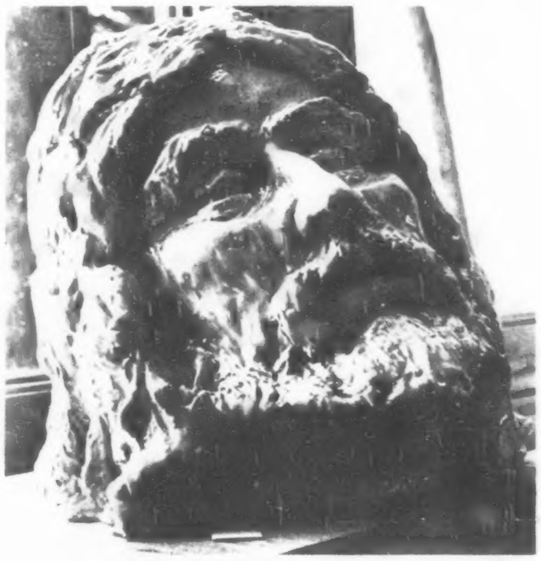
Liquid Metals: Investigation of the qualities of materials such as liquid solder, liquid steel, etc. as modeling media. Particular attention should be given to the problem of monotony of color and texture.

Expanded Modeling Program

Casting: Small forms may be cast in a metal such as lead by means of the relatively simple sand cast method. Bas relief built up in sand or modeled in plasticine may be cast in metal.

Subject Matter Sources

- Figures
- Non-objective forms
- Animals
- Portrait heads
- Abstract figures



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CARVING

Carving is a difficult technique in that it requires the student to study his material in advance and relate its size, shape, and character to the form he is to carve. Planning in advance is very important since once portions of the material are cut away, they cannot be put back. Probably the most important phase is relating the form to the qualities inherent in the material; studying the material from all points of view will help the student see what form will best suit the piece. Soap carving is not recommended in the secondary grades, since its severe limitations in size and shape will be too restrictive for creative work. Balsa wood, though very soft, is not a desirable carving material, since it offers no interesting texture of its own and is difficult to cut with any but razor sharp tools.

Core Carving Experiences

Junior High

Plaster Aggregate: Carving in plaster with aggregate has been made less hard by mixture with other materials and introduces carving without the difficulties of working with hard materials. Mix up to 50 per cent dry clay or sand, dirt, or vermiculite with 50 per cent (by volume) dry plaster before adding water and pouring into the mold. Investigate textural possibilities, effects of light and shadow and how the form interacts with the space around it.

Driftwood Sculpture: Study the shape and textures of found forms and consider how, by very limited carving, they can be developed into finished sculptural forms. Note the relationship between objects in nature and the work of the sculptor.

Senior High

Plaster Aggregate, Driftwood Sculpture, and Plaster: Mixed without aggregate; plaster is hard and smooth. Study the possibilities of this smoothness and the stark whiteness of the material in a sculptural form.

Salt: Salt blocks suggest the color and texture of marble. The hardness and resistance of the material can acquaint the student with some of the qualities of carving in stone. Severe limitations are set by the size and shape of the salt block, and ingenuity and thought will be necessary to find a sculptural form in a salt block.

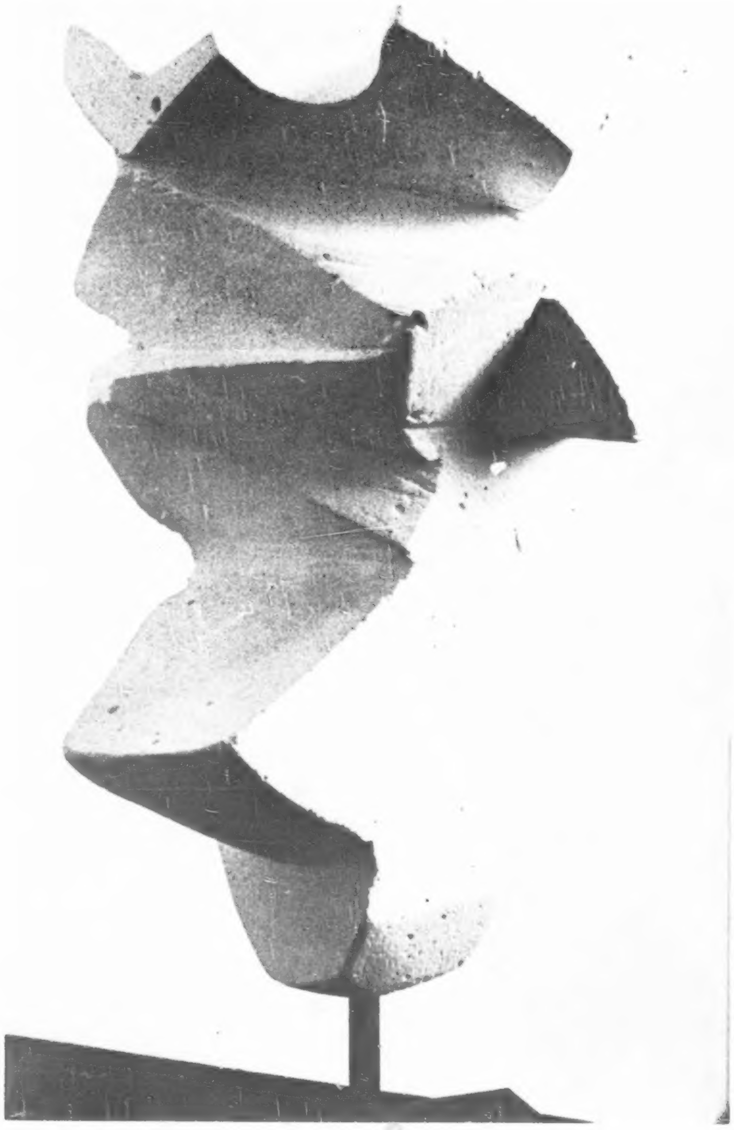
Expanded Carving Program

Wood Carving

Stone Carving: Ambitious carving problems may be introduced in working with either wood or stone. Special consideration needs to be given to relating the projected sculpture to the existing shape of the material since the less carving necessary, the more likely the student will be able to finish the piece.

Subject Matter Sources

Nature	Animals
Non-objective forms	Portraits
People	



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CERAMICS

Ceramics generally refers to the design and decoration of clay objects which are intended to have a functional as well as aesthetic purpose. Dishes, bowls, cups, ashtrays, and pottery of all descriptions can be made from clay and successfully fulfill both the utilitarian and aesthetic functions. To do this, however, each form must involve the solving of the problems of (1) does the piece actually serve a useful purpose? and (2) is it successful as a three-dimensional form existing in space as does a piece of sculpture?

Care must be taken that ceramic pieces do not become trite repetitions of mass-produced novelties; if the student seriously studies the potential use of the piece and how to solve the formal problems related to the function and its aesthetic quality, beautiful objects can result. Most ceramic work is glazed in its final form, and the student must be made aware that the glaze and any decoration it involves are intrinsic parts of the total form and not something which is added as an afterthought only to make the piece more durable or waterproof.

Core Ceramic Experiences

Junior High

Basic Construction Methods: Experience in building pottery forms by means of pinch, coil and slab methods. Consider especially the relationship between the form of the piece and the function it is to serve and the relationship between the form and any decoration to be applied. Technical problems should be stressed to encourage good craftsmanship.

Glazing: Introductory study of the character and composition of glazes. Simple glaze experiments which will involve the student in the *entire* ceramic process.

Senior High

Basic Construction Methods

Glazing: Glazing experimentation should be carried further with less reliance on prepared materials.

Wheel Pottery: Development of the skills necessary to throw pots by means of the potter's wheel. Multiple-part pottery which would involve covers, handles, and spouts.

Casting: Investigation of the means of reproducing individual ceramic pieces. Casting should be done only from original forms which the individual student has made.

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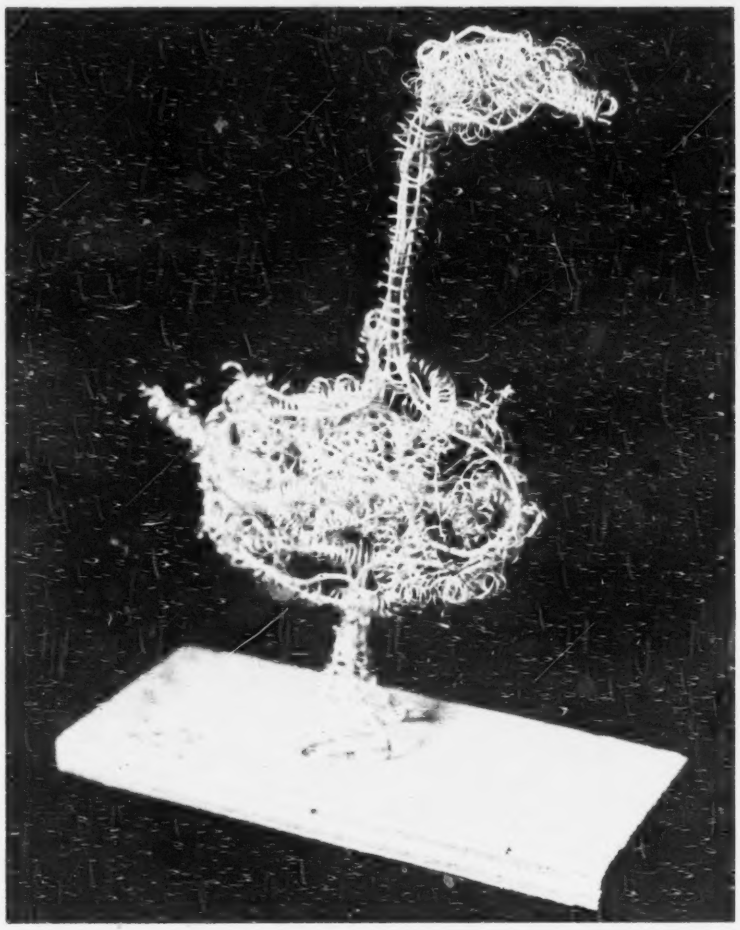
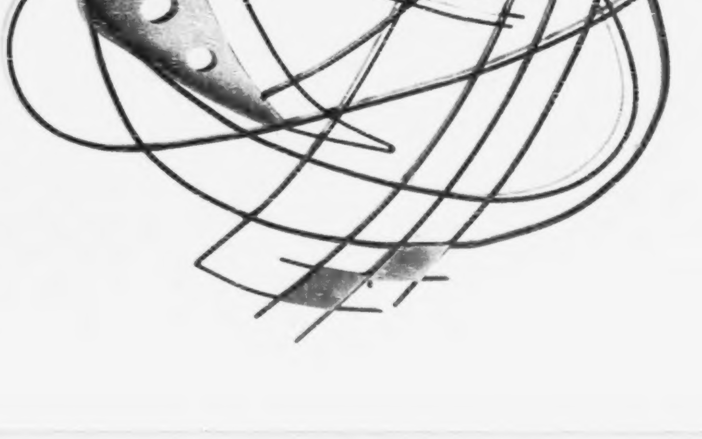


CONSTRUCTION

Construction refers to the building of a three-dimensional form through the addition of parts to one another. It may include not only sculptural construction, but also architectural model construction and any three-dimensional projects related to furniture design and city planning. It is important for the student to become conscious of the fact that each of these kinds of constructions results in an art form, and each should be considered in light of the principles which govern any three-dimensional art work. Construction of any kind either encloses or impinges upon space and is inseparably related to it. Whether it is a house model or a non-objective construction from toothpicks, the student should study the work from all angles to determine the effectiveness of his arrangement of forms in space.



Core Construction Experiences

Junior High

Scrap Wood: May be essentially linear or blocky depending on the materials used. Look for relationships of shapes to one another and to the whole and for movements which generate direction and move the eye around and through the entire piece.

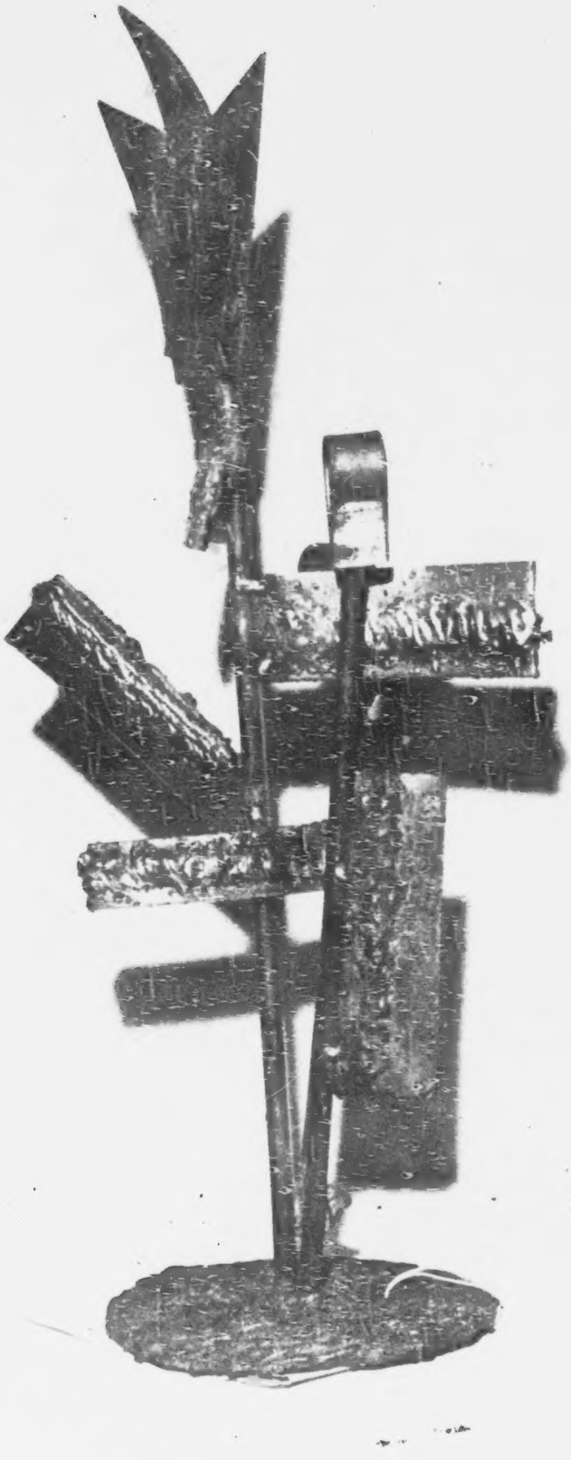
Wire: Investigate the linear qualities of wire and how it can be manipulated into various shapes; study the possibilities of the massing of wire to create bulk. Introduce contrasting or related materials into the form; can they be controlled so the unity is not destroyed?

Senior High

Scrap Wood

Wire

Scrap Metal: Look for color and textural qualities in "found" metal objects which can be integrated into a total form. Particularly consider rust and disintegrating paint. Look for related shapes in different pieces and try to integrate them into non-objective or representational forms. Attach parts with epoxy glue, solder, or wire.



Expanded Construction Program

Welding and Brazing: Enhance found metal forms by cutting apart and re-assembling by means of welding or brazing. Try enriching surfaces by adding melted metals of contrasting colors or by perforating with an acetalyne torch.

Scale Model Construction: Architectural forms or city plan models made to scale and designed to meet specific problems. Particular emphasis should be given to the study of the problems of space organization and enclosure as they relate to human beings.

Furniture Design: Design and construction of furniture to meet specific needs. Such problems must be based on original thinking in terms of the design and materials and not come from patterns, pictures, or furniture that the student has already seen. Design should be closely related to problems involving function, size, and beauty.

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Lynch, John. *How to Make Mobiles.* New York and London: Thomas Y. Crowell Co., 1953.

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COMMERCIAL ART

The philosophy of most non-vocational secondary schools, the maturity level of the students, and the lack of adequate time are factors which make the teaching of commercial art and related subjects of questionable value for the secondary school student. There are, however, school "service" responsibilities essentially commercial in character, which cannot be ignored and should be integrated into the total art program. These may include activities which require lettering and page arrangements, posters, program design, and stage design. It might be desirable that such activities be organized into a separate course or as an extra curricular activity at the high school level.

In addition to its school service possibilities, the value of such a course is that it may serve as a trial and preparation period for those students thinking of commercial art as a career or vocation. An awareness and understanding of the art in advertising is another desirable outcome. The students in a commercial art class will probably be those who show a special interest in detail and exacting work. The kinds of problems that give scope to these interests should not, however, be permitted to become too precise or "set." It is important that the attitudes of the student remain flexible and imaginative to insure continued creative growth. It is recommended that students in a course of this kind be those with previous art experience who have been especially selected by the teacher. *Such a commercial art course should not be applicable to the junior high.*

Commercial Art Experiences *

Drawing and Painting: Continued experience in drawing and painting with a special emphasis in using tempera paint and india ink as poster media.

Design: Continued experience in design especially as it relates to posters and page layout. Exhibition techniques—experience in bulletin and window display, matting and framing selections.

Stage Design: Some help can be extended to the dramatics and music department and assisting them in planning and designing settings and flats.

Lettering: Emphasis on lettering, both pen and ink and brush and paint; use lettering in combination with textured and colored materials related in character to the content of the problem. Particular emphasis on spacing and design of placement of lettering on the page.

Commercial Application: Explanation of commercial printing and engraving processes including excursions to commercial firms; observation of all forms of advertising art such as bill boards, travel posters, page layouts, illustration, packaging. Discussion of the success of these various means to fulfill the function intended.

*This section has not been divided into junior and senior high school section for reasons already mentioned. There is no suggestion either for an expansion of this core program, since the demands which will be placed on this class for posters and other school needs will undoubtedly limit time available for such expansion.

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Leach, Mortimer. *Lettering for Advertising.* New York: Reinhold Publishing Corp., 1956.

Longyear, William. *Type and Lettering.* New York: Watson Guptill Publications.

Mourlot, Fernand. *Art in Posters.* New York: George Braziller, Inc., Publisher, 1959.

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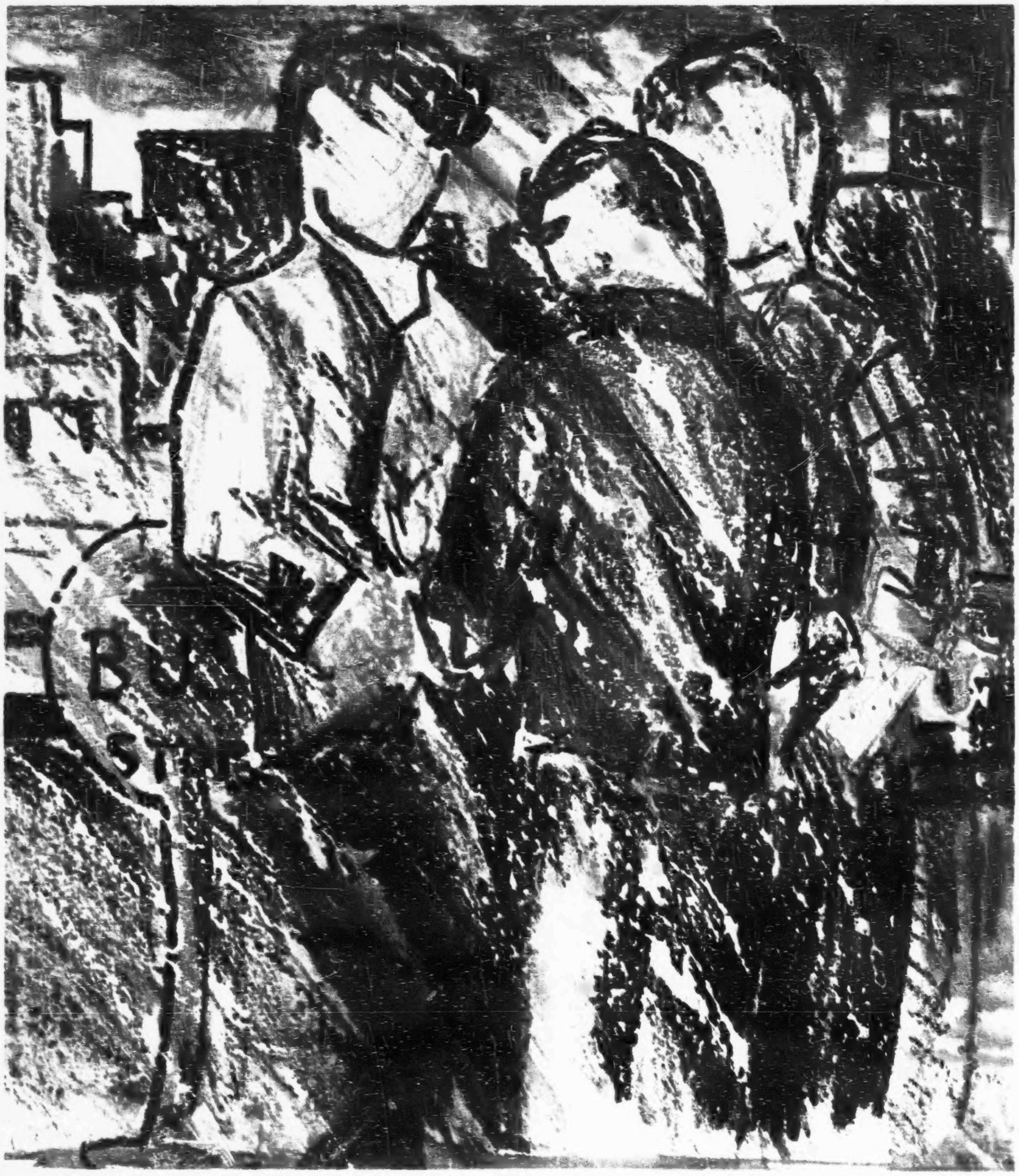

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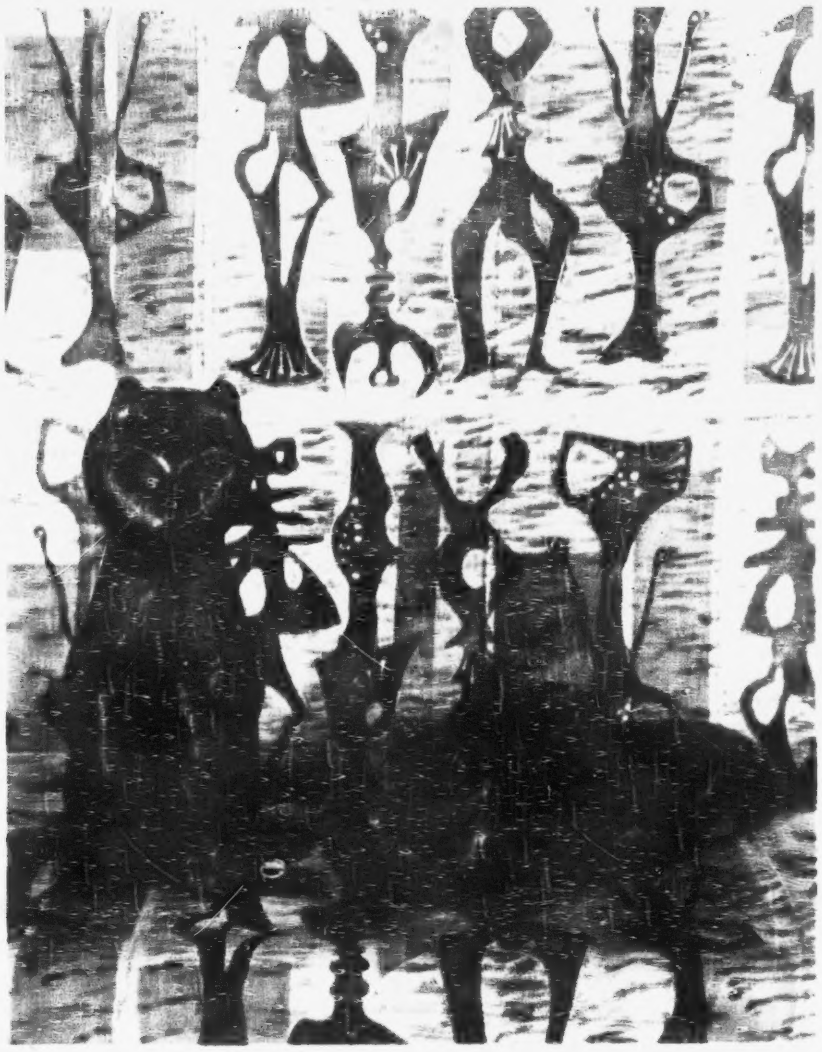

APPENDIX

Glossary

Abstract. Non-represensional; the essence of form.

Analogous colors. Closely related hues that have one hue in common.

Architect. A person skilled in the art of designing buildings or other structures.

Asymmetric. A balance created within a composition using elements other than equal distribution of form.

Balance. Equilibrium; equal distribution of weight on either side of a given point.

Batik. A method of executing color designs by coating with wax parts not to be dyed.

Bas-relief. Sculpture in low relief.

Bisque ware. A ceramic item which has undergone the first firing before glazing.

Block print. A print made from a block which has had a design or picture engraved or carved into it.

Brayer. A roller on a handle used for inking a block print in preparation for printing.

Butcher paper. A heavy grade of inexpensive paper.

Caricatures. Sometimes humerous drawings or studies which emphasize outstanding features of the model.

Cartoon. A preliminary drawing for a painting or fresco. This term is frequently applied to funny or catastrophic drawings.

Carving. The portrayal of form in wood, stone, plaster or soap.

Ceramics. A general term covering the art of making pottery, tiles and figures.

Collage. A composition created through assembling different kinds of materials and emphasizing the arrangement of color, texture and shape; means to paste down or attach.

Complementary colors. A hue and its opposite on the color wheel.

Composition. Putting elements together in harmonious arrangement.

Contour drawing. An outline drawing.

Correlate. A relationship of elements in a reciprocal manner.

Crafts. Arts or skills; workmanship which has some claim to beauty.

Creative. Pertains to original and imaginative expression.

Design. An organization of the elements of art—line, value, color, shape, form, space and texture—to bring about an orderly arrangement.

Diorama. A picture or scene showing depth; usually portrayed in a three-dimensional space.

Dominance. An element of a composition which is given preference by emphasis.

Drawing. The art of describing something by means of lines.

Dye. A compound used in changing color.

Etching. The art of producing a design by means of an etched plate; lines are eaten into the plate by a corrosive such as nitric acid.

Frieze. A continuous pattern or scene which is repeated.

Glazes. Glazes are composed of glass and other ingredients which liquify under extreme heat; the function is to seal the clay surface and make the object more beautiful. This term is also used for the application of thin transparent coats of paint in the art of painting.

Harmony. Agreement in relation, conformity, order, symmetry, unanimity.

Hue. That quality which distinguishes one color family from another, i.e., red from yellow, green from yellow.

Informal balance. Achieved when the larger of two objects is placed near the center line and the smaller farther away from the axis of arrangement.

Intensity. The degree of departure of a color from white or gray in a distinctive hue. Also known as chroma.

Kiln. An oven or furnace for baking, burning or drying bricks or pottery.

Landscape. A picture representing inland natural or man-made scenery.

Layout. A laying out or planning arrangement for a composition.

Lithography. The process of placing designs or drawings on stone, metal or other like substance with a greasy material and producing printed impressions therefrom.

Mallet. A hammer made from wood.

Manila paper. A durable brown, buff or gray paper made originally from manila hemp.

Matboard. A heavy pasteboard which may be used to mount pictures.

Medium. A material used for the expression of an idea. Also, the liquid constituent of a paint in which the pigment is suspended.

Monoprinting. Printing one design at one printing.

Mobile. A suspended design which has movable parts.

Model. A miniature reproduction or a pattern of something to be made.

Mosaic. The art of assembling units of material such as stone, metal, marble, wood, clay, glass, or paper and placing material into a cement to produce a design.

Motif. The central dominant feature expressed in a design or pattern.

Neutral color. Characterized by the absence of hue and intensity. Pure black, pure white and grays lying between.

Newsprint. A machine-finished paper used primarily for newspapers.

Non-objective. A work of art created with no reference to natural form.

Occult. Balance where each side of the picture is different.

Order. A successful arrangement of design elements. In classical architecture the term refers to the design of a column.

Outline. A term frequently used in speaking of art structure.

Perspective. Gives the illusion of depth; objects are represented on a flat surface as they appear to the eye.

Pattern. A model, design, plan or outline.

Portrait. A picture of a person.

Poster. A placard, decorative or pictorial, posted to give a notice.

Pottery. Pots, dishes or vases usually made of clay, which are formed while moist and hardened by heat.

Primary colors. Red, yellow and blue from which all other hues are derived.

Puppet. A small image of a human or animal form, often with jointed limbs moved by the hand or strings.

Radiation. The act of radiating from a central point; radial arrangement of parts.

Repetition. Repeating. The recurrence of a design or pattern.

Representational. A work of art which has the character of natural form.

Rhythm. Movement in regular measures.

Secondary colors. Made by mixing two primary colors.

Sensitivity. Refers to the differentiated use of all our senses—touch, sight, taste, hearing, smell. It involves the emotions, knowledge, experience and intellect. Successful art experiences are dependent on this total reaction.

Shellac. A preparation designed to make a hard, water-resistant surface; may be thinned with alcohol.

Silhouette. An outline of an object.

Stabile. A three-dimensional design made of wire, string, wood or paper.

Static (line). Produced by mere pressure without motion.

Statue. The likeness of a living being carved in stone or some solid substance.

Subordination. The state of being less important.

Symmetry. Beauty of form arising from balanced proportions.

Tactile. Touch awareness.

Tempera. A paint medium which may be freely diluted with water.

Textile. A woven fabric.

Value. The quality which distinguishes a light color from a dark one. Sometimes called tints and shades. A tint is a light value. A shade is a dark value.

Woodcut. A negative carved in wood so that a positive print may be made. The print is often called a woodcut.

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SELECTED PERIODICALS

American Artists, Watson-Guptill Publications, Inc., 1111 Fourth Avenue, New York 3, N.Y. (10 issues per year — $7). Articles and photographs about artists, techniques, work and media in America.

Art Education, Journal of the National Art Education Association, 1201 Sixteenth Street, N. W., Washington 6, D.C. (8 months — $4) yearly to non-members). Articles and photographs are concerned with art education on a national scope and with association information.

Art in Action, Art in Action Publications, P.O. Box 2, Merrick, N.Y. (10 issues—$3 yearly). Articles on junior and senior high level art work.

Art in America, Art in America Company, Inc., 635 Madison Avenue, New York 22, N.Y. (quarterly—$12.50). Articles and photographs on movements and artists—past and present.

Arts and Activities, Jones Publishing Company, 8150 North Central Park Avenue, Skokie, Illinois (10 issues — $6). Articles and photographs present ideas and techniques for the public school teacher and pupil alike.

Art News, The Art Foundation Press, Inc., 4 East 53rd Street, New York 22, N. Y. (9 issues — $11.50 yearly). Articles concerned with art news in U. S., London, Paris, and other international art centers.

Ceramic Monthly, 349½ North High Street, Columbus 14, Ohio. Articles and photographs are about ceramic techniques and products.

Craft Horizons, American Craftsmen's Council, 44 West 53rd Street, New York 19, N. Y. (bi-monthly, $6 yearly). Articles and photographs are concerned with the craftsmen's trade.

Design, Design Publishing Company, 337 South High Street, Columbus, Ohio (6 issues, $4.50 yearly). Articles and photographs deal with design application and ideals in the fields of school art, fine art, and commercial art.

School Arts, School Arts Magazine, Printers Building, Worchester 8, Massachusetts (10 issues, $6 yearly). Articles and photographs present ideas and works for the art teacher and student at the public school level.

VISUAL AIDS

There are many films, film strips, and slides which art educators will wish to use. Slides can also be made at the local level. All of these provide stimulation as well as illustrating many principles in art practices and procedures.

Some sources for visual aids are listed below. Catalogs may be obtained from the companies. Films and filmstrips are also listed in the *Mountain-Plain Film Library Association Joint Catalog,* 1964-66.

Sources for 16mm Movies

American Trading Association
732—7th Avenue
New York, New York

Association Films
347 Madison Avenue
New York 17, New York

Bailey Films, Inc.
6509 DeLongpre Avenue
Hollywood, California

Bell and Howell Company
7100 McCormick Road
Chicago, Illinois

Bray Picture Corporation, Educational Department
729—7th Street
New York, New York

Castle Films
R.C.A. Building
New York, New York

Coronet Instructional Films
Coronet Buliding
Chicago 1, Illinois

De Vry Corporation
1111 Armitage Avenue
Chicago, Illinois

Eastman Classroom Films
Rochester, New York

Encyclopaedia Britannica Films, Inc.
1150 Wilmette Avenue
Wilmette, Illinois

Hammond Foundation, Inc.
140 Nassau Street
New York, New York

Illustrated Film Bureau
1500 North Michigan Avenue
Chicago, Illinois

International Films Bureau
57 Jackson Street
Chicago, Illinois

McGraw-Hill Publishing Company
330 West 42nd Street
New York, New York

Pictorial Film Library, Inc.
130 West 46th Street
New York, New York

Teachers College, Columbia University
New York, New York

Teaching Film Custodians
25 West 43rd Street
New York, New York

United World Films
1445 Park Avenue
New York 20, New York

World Pictures Corporation
729—7th Avenue
New York, New York

Sources for Film Strips and Slides

American Library Color Slide Company
222 West 23rd Street
New York, New York

American Council on Education
744 Jackson Place
Washington 6, D. C.

Bailey Art Films
Hollywood 28, California

Carnegie Institute
Department of Fine Arts
Forbes Street
Pittsburg, Pennsylvania

Keystone View Company
Meadville, Pennsylvania

Metropolitan Museum of Fine Arts
    Museum Extension Division
5th Avenue and 83rd Street
New York 28, New York

Society for Visual Education, Inc.
100 East Ohio Street
Chicago, Illinois

The Jam Handy Organization
2900 East Grand Boulevard
Detroit, Michigan

The Three Dimension Company
500 Dearborn Avenue
Chicago 11, Illinois

Young America Films
18 East 41st Street
New York 17, New York

Sources for Prints

Art Treasures of the World
100 6th Avenue
New York 13, New York

Artext Prints, Inc.
Westport, Connecticut

Museum of Modern Art
11 West 53rd Street
New York 19, New York

New York Graphic Society
Greenwich, Connecticut

Dr. Konrad Prothman
7 Sope Avenue
Baldwin, Long Island, New York

Twin Edition
366 Madison Avenue
New York, New York

UNESCO Catalog of Reproductions of Paintings
from 1860 to 1949
U.N. Educational, Scientific and Cultural Organization
New York, New York

Columbia University Press
Columbia University
New York, New York

RECIPES

Finger Paint

Cornstarch. Add powdered or liquid tempera to cornstarch; add water.

Laundry Starch and Soap Flakes. 1½ cups laundry starch; 1 quart boiling water; 1½ cups soap flakes (not a detergent); ½ cup talcum powder (inexpensive type); few drops of wintergreen if a preservative is desired.

Mix starch in a large container with enough cold water to make a creamy paste. Add boiling water and cook until glossy.

Stir constantly. Add talcum. Let cool and add soap flakes. Stir until smooth. Pour into a number of jars, one for each color. Add a spoonful of poster paint and stir. Vegetable coloring or bluing may also be used.

Wallpapaer Paste. Add powdered or liquid tempera to wallpaper paste. Add one tablespoon of glycerine to one gallon of the liquid paste ready for fingerpainting. Glycerine prevents fast drying.

Cornstarch. Mix two heaping tablespoons of cornstarch with ¼ cup cold water until they are in solution. Add 1 pint of water, stir vigorously, and bring to a boil. Beat 1 tablespoon soap flakes into mixture. Cool, add powder — paint colors to liquid starch.

Prepared Mixes. Commercially prepared finger paint bases which can be mixed with powdered tempera are available.

Fixatives for Chalk Drawings

Commercial Fixatives. Fixatives are available in both bottles and aerosol cans. These seem expensive but they are economical because they spread evenly and there is little waste.

Gum Arabic. Dissolve gum arabic in water to the consistency of thick mucilage. Spray onto drawing with an insect spray gun. Two or three light coats are preferable to one heavy coat.

Paste. Mix 1 teaspoon of paste in a small glass of water. Spray drawing flat. Be careful that the paper does not become wet.

Wallpaper Lacquer. Spray several coats of wallpaper lacquer over drawing with a spray gun.

Modeling Materials

Sawdust Dough (1).

2 parts dry wheat paste 4 parts water
2 parts table salt 6 parts sawdust

Mix and knead the dough until it has a clay-like consistency. It will be stickier and softer than clay and can be worked more easily if hands are dampened. Sawdust dough will not support itself as readily as clay, but it has an interesting color and texture when it is dry. The finished object can be sanded for a smooth texture or left rough, depending on the form.

Sawdust Dough (2). Mix thoroughly 2 parts sifted sawdust and 1 part flour or wallpaper paste. Add small amount of boiling water to make a modeling material about the consistency of clay.

Asbestos Mixture. Asbestos flakes held together with paste may be used as a modeling material.

Cornstarch and Salt Mixture. Mix ½ cup cornstarch, ½ cup water, and 1½ cups salt. Tempera paint or water dye may be used for mixing when color is desired. Dissolve ingredients into a mixture and beat vigorously. The creamy dough may be kept moist by covering with a damp cloth. This material may be used to model figures.

Plaster of Paris or Modeling Plaster. Sift the plaster into the water until a small mound of plaster rises above the water. Pour at once into a box the desired size and thickness for carving. Be sure to wash the mixture pan immediately since it is difficult to wash when the plaster becomes dried and caked. Even though it is still wet, when the plaster pulls away from the sides of the box it is ready to be carved.

Salt and Flour Mixture. Mix 2 cups flour, 1 cup salt, and a small amount of water. Add a little water at a time until it forms a stiff mixture or dough. Water colors, tempera, powdered paint, or other coloring may be added to the water for color. Allow to dry. This may be modeled in the same manner as clay.

Sculpturing Materials

1 part black earth
1 part plaster of paris

2 parts water
3 parts plaster of paris

4 parts fine zonolite
1 part cement

1 part vermiculite
1 part plaster of paris

4 parts fine sonolite
2 parts plaster of paris
1 part sand

1 powdered clay
1 plaster of paris

Mix together in dry state before adding to the water. Avoid continued or over stirring. Use enough water with each formula to make a thick mixture.

Solvents

Solvents for Thinning and Cleaning.

For shellac use denatured alcohol.

For varnish use turpentine.

For oil paint use turpentine or mineral spirits.

For lacquer use lacquer thinner.

For enamel use turpentine or commercial paint remover.

For duco cement use aceton or lacquer thinner.

For rubber cement use cement thinner.

For textile paint, block print ink, oil base, use paint thinner and wash in soap and warm water.

For block print ink, water base, clean with soap and warm water.

For glue, or mucilage, use hot water.

For lettering pens, used in india ink, use warm water or ammonia.

For nibs, soak in commercial cleaner.

For india ink, use denatured alcohol to remove small spots.

Destroy all soiled rags as soon as possible.

Scrap and Inexpensive Materials

Many materials with exciting possibilities can be found that are not commonly thought of as art supplies. The listing here may bring to mind some of them which may have creative potentialities. They can be abtained easily. Look for them in the junkyard, basement, attic, garage, school shop, machine shop, radio shop, anywhere. Ask children to bring scrap materials from home and keep these in a number of special boxes in the storage closet. There are hundreds of ways of using these scraps and the usage should result in stimulation of the imagination. The teacher should remember that this listing is in no way a substitute for good art supplies but does extend the possibilities of such supplies.

Adhesive tape
Aluminum pie plates
Aluminum TV trays

Balloons
Balls
Bark
Beads
Beans (dried)
Bamboo reed
Bottles
Bottle caps
Buttons

Candles
Candybox fillers
Cans
Cardboard
Cartons
Cellophane
Cloth scraps and remnants
Clothes pins
Clothes wringer
Coat hangers
Cookie tins
Copper wire
Corks
Corn husks
Corrugated board
Cotton swabs
Crayons

Driftwood
Drinking straws
Dominoes

Egg cartons
Egg shells
Embroidery thread
Excelsior

Feathers
Felt
Filters
Flowers (dried)
Foil paper
Fur

Game pieces
Glass
Gourds
Grasses

Hairpins
Hats

Inner tubes
Insulating brick

Jars
Jewelry

Leather scraps
Light bulbs
Linoleum scraps

Macaroni
Magazines
Mailing tubes
Match books
Match sticks
Medical swabs
Milk cartons

Nails
Nail kegs

Newspapers
Nuts and nut shells
Notebook spirals
Nylon hosiery

Oil cloth
Old gloves

Paper clips
Paper cups
Paper doilies
Paper plates
Paper sacks
Paper napkins
Paper towels
Peanuts
Pebbles
Pine cones
Pipe cleaners
Plastic
Pods

Raffia
Reflectors
Ribbon
Ribbon spools
Rick-rack
Rings
Rope

Salt
Sand
Sawdust
Scrap wood
Screws
Sea shells
Seeds
Seed pods

Sequins
Shells
Shoes
Shoe laces
Socks
Soda straws
Spools
Springs
Starch
Stamps
Sticks
String
Sucker sticks

Tacks
Tile pieces
Tin foil
Tinker toys
Tissue paper
Tongue depressors
Toothpicks
Toothbrushes
Tree bark

Vegetables

Wallboard
Wallpaper cleaner
Wallpaper samples
Wire
Wire mesh
Wire staples
Wool

X-Ray negatives

Yarn

JOBBERS and SUPPLIERS

(Partial List)

Advance Process Supply Co., Inc.
2315 West Huron Street
Chicago 12, Illinois

Aljo Manufacturing Co., Inc. (batik)
153 West 21st
New York 11, New York

American Art Clay Company
4714 West 16th Street
Indianapolis 24, Indiana

The American Crayon Company
1706 Hays Avenue
Sandusky, Ohio

American Handicrafts Co.
619 S. Broadway
Denver, Colorado

American School Supply Company
1514 Arapahoe Street
Denver 2, Colorado

Atlas Silk Screen Supply Co.
1733 Milwaukee Avenue
Chicago 47, Illinois

Binney & Smith Company
380 Madison Avenue
New York 17, New York

Broadhead Garrett Company
Cleveland, Ohio

The Brunswick-Blacke-Collender Co.
623-633 South Wabash Avenue
Chicago 5, Illinois

Centennial School Supply Co.
2988 Huron Street
Denver 17, Colorado

Colonial Process Supply Co.
140 West 23rd Street
New York 11, New York

Crafttools, Inc.
396 Broadway
New York 13, New York

Cushing Perfection Dyes
Dover-Foxcroft, Maine

Elcraft
2701 East Third Avenue
Denver 6, Colorado

Fleetwood Furniture Co.
19-25 South Water Street
Grand Haven, Michigan

Hamilton Manufacturing Co.
Two Rivers, Wisconsin

H. R. Meininger Co.
1555 Tremont
Denver 2, Colorado

Milton Bradley Company
74 Park Street
Springfield 2, Massachusetts

Naz-Dar Company
461 Milwaukee Avenue
Chicago 10, Illinois

Sax Arts & Crafts
1103 North Third
Milwaukee 3, Wisconsin

E. H. Sheldon Equipment Co.
Muskegon, Michigan

Spivak
732 Fifteenth Street
Denver 2, Colorado
or
158 Fillmore
Denver 6, Colorado

Van Howe Ceramic Supply Co.
1185 South Cherokee
Denver, Colorado